

Sets in Order

35¢

The Official Magazine of SQUARE DANCING

SEPTEMBER, 1959

VOL. XI

NO. 9



GET IN THE PICTURE!



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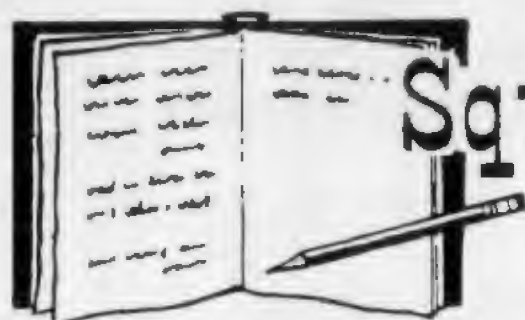
Bob and
ecky Osgood

Lee and
Mary Helsel

Bruce and
irley Johnson

Manning and
Nita Smith

Jay Orem



Square Dance Date Book

- Sept. 4—2nd Ann. State Fair Square Dance
Governor's Hall, Sacramento, Calif.
- Sept. 5-6—EAASDC Labor Day Round-Up
Kurhaus, Wiesbaden, Germany
- Sept. 5-7—3rd Ann. Knothead Konvention
Clearwater, Fla.
- Sept. 10—Western Days Opening Square Dance
Counties Bldg., Fairgrounds, Sacramento,
Calif.
- Sept. 11-12—2nd Ann. Square Dance Festival
Munic. Audit., New Orleans, La.
- Sept. 12—Missouri Knothead Dance
Lake Park Dance Pav., Camdenton, Mo.
- Sept. 18-20—2nd Conn. Sq. Dance Week-End
Hartford Y Outdoor Center, No. Colebrook,
Conn.
- Sept. 19—9th Ann. Mid-Ohio Valley Festival
Pomeroy, Ohio
- Sept. 19—Square Dance Day at Kentucky State
Fair & Exposition Center, Louisville, Ky.
- Sept. 20—1st Ann. Valley Steppers Round-Up
St. Philip's Church, Clifton, N.J.
- Sept. 26—3rd Ann. All-Iowa Festival
Vet. Mem. Audit., Des Moines, Iowa
- Sept. 27—S.D. Callers' Assn. S.C. 2nd Dance
Arama, Sportsmans Park, Los Angeles, Cal.
- Oct. 2—2nd Ann. Fullerton Festival
Sunny Hills, Fullerton, Calif.
- Oct. 2-3—8th Intermountain Festival
Salt Lake City, Utah
- Oct. 3—Tri-State Assn. Convention
Joplin, Mo.
- Oct. 4—6th Ann. Aebleskive Square Dance
Memorial Bldg., Solvang, Calif.
- Oct. 9-10—5th Atlantic Convention
Hotel York, Toronto, Ont., Canada
- Oct. 9-10—10th Ann. Western Festival
Wyo. Union Ball Room, Laramie, Wyo.
- Oct. 9-11—Vacation Institute
Nippersink Manor, Burlington, Wisc.
- Oct. 17—Southern Dist. Fall Festival
Civic Audit., Ardmore, Okla.
- Oct. 23-24—4th Richmond Festival
J. Marshall Hotel, Richmond, Va.
- Nov. 6-8—9th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. XI NO. 9

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SQUARE GEM

Altho' the Hula Hoop craze has simmered down, we've found a new use for ours. My daughter and I dry our full petticoats over the hoops. I tie a short piece of clothesline across

the hoop, fasten the hook end of a wire clothes hanger or a shower curtain hook to the center of the line, put the slip over the hoop and hang it up to dry. I anchor the hanger to the outside clothesline with clothespins.

I find that our petticoats, washed in a mild soap and dried this way, stay bouffant thru many washings. Many petticoats can be dried in a very short time and I sometimes dry two petticoats on one hoop.

—Maxine Schultz, Janesville, Wisc.

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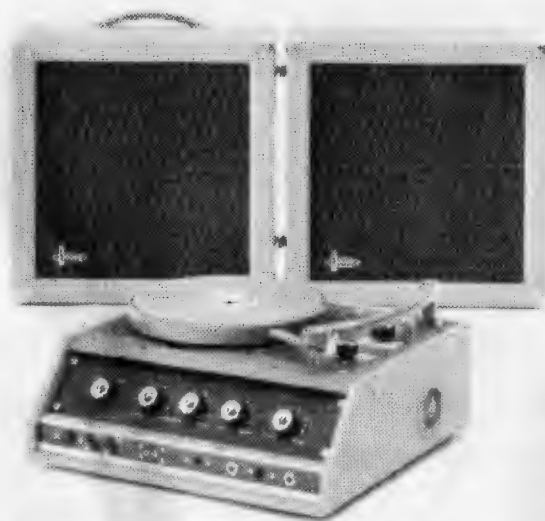


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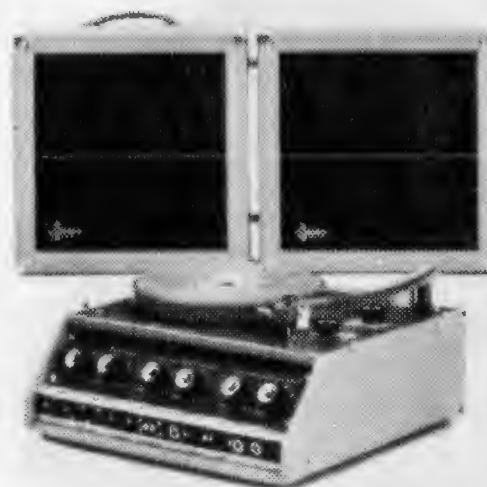
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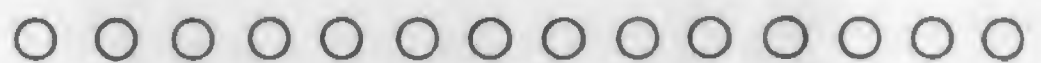


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TR 1625-2

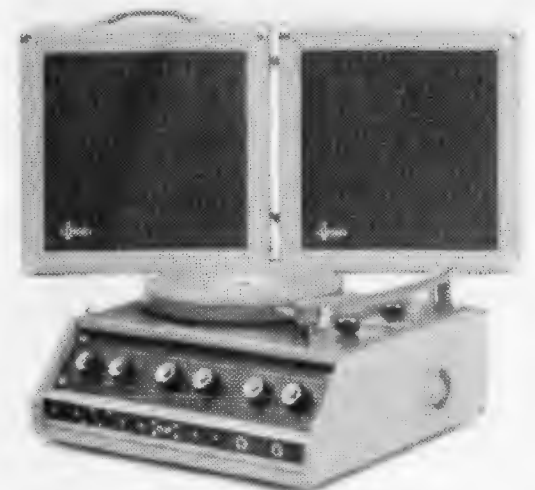
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Another year has rolled by and Mom and I are slowing up but our love and enthusiasm for square dancing are just as strong as ever and we keep right on meeting more friendly people and they help us to forget that we are old. Only wish we could share our fun with more folks that have not tried to find out how much square dancing could contribute to their way of living. We will always have taxes, atom bombs and high cost of living etc. to worry about but square dancing helps us to relax and not worry so much about them...

"Pop" Schroeder
Sweetwater, Nebr.

Dear Editor:

... Incidentally we have used the ribbon game mentioned in a recent (January 1959) Sets in Order (ask question but don't say, "No") and it has proved highly successful both as a mixer thing, getting people to speak to some they hadn't for a long time and a fun thing as well...

Lucille Hyatt
Kansas City, Kans.

Dear Editor:

... We would like to mention that we too in Baltimore have a lot to say about Eb Jenkins (good things). He worked hard one summer teaching a group of new callers in the Baltimore Area, in our basement. We just think he is tops around here...

Lou 'n' Mae Libertini
Baltimore, Md.

Dear Editor:

... I don't believe that the average square dancer uses the "Missouri Mule Kick" as a "cover-up" for bad dancing. I'd rather put the shoe where it fits. Let's call it "Showoffness."

I've never used the kick, for a couple of reasons. First, I've never considered it stylish

(More letters on page 40)



AS I SEE IT

bob osgood

September 1959

JUST HOW many people square dance? Whenever conversations slow down to a walk, someone in the crowd will ask and we'll stop thoughtfully for a few moments and come up with some kind of polite answer. Actually, frankly, honestly we just don't have any idea how many people square dance.

At one time, when the world of square dancing was young, we used to guess; 100 thousand, 300 thousand. Then, about 1948 the printed and rumored guesstimates zoomed up to a million. We fondly remember one July morning in 1950 stopping by the office as we were leaving for Colorado Springs and getting a long-distance phone call from Washington, D.C.

"This is so-and-so with the United States Chamber of Commerce. I'm doing a story on square dancing for *Nation's Business* (the official magazine of that group). Can you tell us a bit about the activity?" The interview took over a half an hour — we get very conscious of time on a long distance call — and we remember being asked: "How many people square dance?"

"We have no way of knowing," we quite frankly confided.

"Well, go ahead and guess."

Now, what can you say? The man didn't ask how many square dancers there were; he asked, "How many people square dance?" The figure he wanted wouldn't just be confined to those experienced enthusiasts who belong to square dance clubs and take their hobby seriously but it would surely include folks taking lessons as well. What about people who just dance once a year at some church fun night? You'd certainly have to include them. Then why not the children? There must be thousands of schools in the United States that include some form of American square dancing in their physical education program. Next, why keep the guesstimate just to this country?

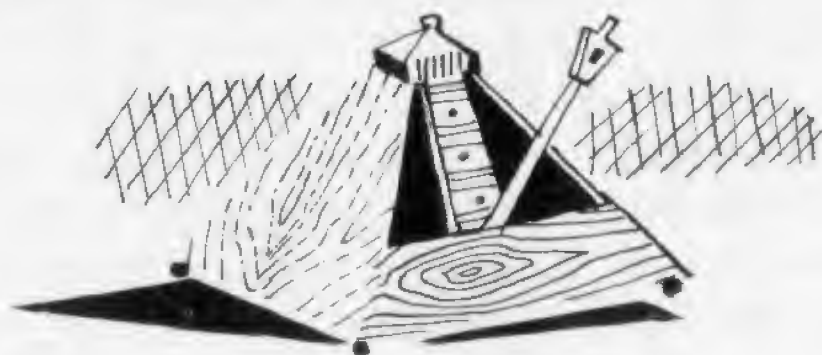
There's Canada and England and perhaps twenty or more countries where some taste of this American pastime is being pursued. Let's include them, too.

The upshot of this whole thing — based on the persistence of the voice at the other end of the line and our own anxiety to get on with our trip — was a hurried calculation and the statement "Three million people do American Square Dancing." Then we forgot all about it.

Several weeks later came the magazine and in it the four-page article on square dancing (*Nation's Business*—September, 1950). Somewhere along the line — between interview and typesetting — somebody had either taught a great number of beginners or someone in the make-up room had been rather free with the zeros, for there, in bold type, was the number "30 million" as the count for those engaged in the hobby.

Thirty million—that would mean that roughly one out of every six persons in the country square danced in one form or another. For some reason the figure stuck. An article in the August 20, 1952 issue of *Pathfinder* magazine used the count. Then in that memorable issue of *Sports Illustrated* that calls square dancing a sport (March 29, 1955) the figure 30 million was quoted as the authentic census. It even got so that we began to believe it ourselves and on more than one occasion when some one insisted on a figure we'd say, "Well, according to *Sports Illustrated* — or *Pathfinder* — or *Nation's Business* — all good, reliable publications, there are 30 million" — then, we'd hurriedly change the subject.

Actually wouldn't you be interested in knowing how many really square dance? We would.



If you and every other reader of *Sets in Order* will help us we'd like to count noses. For a census of this type we realize of course that there will be a great deal of duplication but we'd like to give it a try. If you're not a caller or a teacher you can help in this project by asking your caller and the other callers or teachers in your area to lend a hand. Perhaps you can even do some of the work for them. We'll print the results just as soon as we can finish the tabulation. For the details please turn to page 21.

It's a Small World

WHEREVER YOU GO, even in Valdez, Alaska, you're bound to run into Square Dancers. We'd just finished a day's side-trip by boat to visit the breath-taking Columbia Glacier and were registered at the Valdez Hotel for the night. Becky was busy addressing some postcards when Mr. Francis Krch, (pronounced Kirsh) the manager-owner of the hotel came up and asked her, a bit cautiously it seemed, if we might be the same Osgoods who square danced. Before we left the next morning we'd met just about the most frustrated seven square dancers we'd ever seen. They formed the total square dance population of that picturesque city at the foot of the Richardson Highway.

Our 49th State was everything we could have imagined — and more! Glaciers, snow-capped mountain ranges reaching up 13,000 to 20,000 feet, moose with twin calves crossing the road, Sic Sic Pucs (they're small and not unlike prairie dogs — we saw two of them), mighty rivers, milky with melted glacier water, Indian fish wheels, gold dredges, native villages and modern cities—we were amazed at them all.

Our imaginations sometimes fool us. We'd pictured Fairbanks as being a rather large semi-metropolitan city and Anchorage a sprawling frontier town. As it turned out we might have been more correct if we'd just switched the two descriptions. We visited Fairbanks over the Independence Day weekend and, after watching the ceremonies of the 49-star flag being raised for the first time at Ladd Airforce Base, we joined three carloads of Square Dancers for a trek up the graveled Steese Highway to Circle Hot Springs and Circle City, only a stone's throw from the Arctic Circle. What a time we had swimming in the hot mineral

water pool and then square dancing in the lodge.

It was much as we remembered some of the first square dancing we'd ever seen, at Cole's Ranch, in Arizona's Tonto National Forest, quite a number of years ago. Here the youngsters played with their toys or watched along the side lines as their parents joined the one or two squares having a ball with "Birdie and 7" and "She'll be Comin' 'Round the Mountain." Just like at home, the young fry were undoubtedly told by their parents that they'd have to go to bed when it got dark. The only problem, up there it just doesn't get dark in the summer. We stopped dancing at 11 p.m. long enough to go outside and take some color movies. At 2 a.m. it was as bright as it would be at 2 in the afternoon.

Our four days of workshops started in Anchorage, July the 9th and once we began we kept rolling with four or five sessions a day until midnight Sunday. About 80 dancers form the enthusiastic nucleus of Anchorage dancing and though summer is the time for hunting and fishing, almost every dancer participated in the program.

There are good callers in Alaska and wonderful, friendly dancers but it's all only the beginning. With a population of more than 60,000 to draw from the real square dance boom hasn't even started. Like other areas in the past, Alaska square dancing is experiencing growing pains but, again, like those other areas, the sincere desire to grow in the proper spirit should some day soon mark our 49th State as being one of the healthiest centers for the activity, anywhere.



Tid Bits

JAPANESE Prime Minister Nobusuke Kishi, enroute from Japan to London, stopped in Anchorage, Alaska long enough to get a first-hand view of American square dancing. Three squares representing the local clubs turned out

at the airport on July 11th and gave the traveling dignitary a taste of the activity. The greatest interest seemed to be shown when an explanation was demonstrated of the various fundamental movements . . . California's Governor, Pat Brown, has officially named the 20th through the 26th of September as Official Square Dance Week in that state . . . George and Ruth Watts, together with a sizeable group of friends, belong to an organization they call the Maraschino Cherry and Whipped Cream Club because they meet on Sundays . . . This is the month Bruce and Shirley Johnson will be doing the square dance circuit in Europe with institutes and dances proposed in Germany, France, England and possibly Spain and North Africa . . . Undoubtedly we'll be hearing from many Canadian square dancers regarding the recent royal visit but one highlight that has reached us so far is concerning the exhibition in Victoria, B.C. Honor of calling before the Queen went to effervescent Dawn Draper of that city . . . Poor Ed Gilmore! You may have missed the small notice in our August issue but it seems that Ed and Dru's car was broken into and just about everything was stolen. Just a couple of years ago it was fire that destroyed the Gilmores' home and with it all clothes, records and equipment. Biggest loss perhaps is all of the correspondence. Ed has no idea where he's supposed to be for the next several months. If you're sponsoring an Ed Gilmore dance or clinic, be sure and send him a note so that he can get up to date.

Are You a Joiner?

THINK TWICE before you send a dollar for a membership card to *any* group that is soliciting for members. Perhaps you're parting with the buck in exchange for some harmless funny stunt or for membership in some worthy group that encourages traveling dancers. You pays your buck and you gets your badge. That's all there is to it.

However, if by sending in your money you also give permission for the use of your name and consequently your club's name, your area and your state to be represented in all matters pertaining to square dancing — be careful! By simply adding your name to something that on the outside *sounds* as though it were going to help square dancing, you may be adding power and prestige to an organization you

know little or nothing about. Again, *be careful*. Even if the membership cost is as low as twenty-five cents — it pays to *investigate* before you invest.



Department of the Mails

IT MIGHT be a bit enlightening to some of you to tell you how your copy of *Sets in Order* is mailed out each month. At the same time it may also get us off the hook as far as explaining why some subscribers get their copies before others.

After putting together an issue — writing it, proofreading and pasting up the galleys of type into a "dummy" and then pasting up final reproduction proofs — the magazine is made ready for the presses by the printer. The last we see of it before the presses roll is in *brown-line* form (a type of brown-colored blue-print) that allows us to make last minute corrections. From then on, it's out of our hands.

The presses turn out the various pages and the bindery puts each issue into final shape the way you will see it. Then a specialist who handles our mailing gets the 20,000 copies and sometime before we even see what the finished product looks like he will be running tapes thru his addressograph and sticking the gummed labels onto each copy. Within a number of hours *every* magazine has been sent to the downtown Los Angeles Post Office. From there you know about as much of the procedure as we do.

You have told us that some copies reach areas within a day while others, no further away, will receive them several days or even a week later. Evidently individual post offices have different systems for handling the mail. In St. Louis, for example, we've been told by some that they receive their copy regularly fully a week later than others in the same city but who have different zone numbers.

Perhaps, if this happens to you, your best bet would be to check the local postmaster. In the meantime, if we maintain our present schedule, your magazine will be in the mail two or three days before the first of the month, along with *all* of the others.

NOW IS THE TIME TO RECRUIT NEW DANCERS



SOME TIME during this month virtually every square dance community will be setting the stage for fall beginners' classes. Undoubtedly yours will be no exception. Perhaps your area will be large enough for only one class. Others will be having several. Regardless of the number, every man, woman and child among you becomes a publicity department. If you're a caller you'll be plugging for your own class. If you're an enthusiastic dancer you'll be out beating the brush for newcomers to fill one or more classes being conducted by callers in your area. Whatever the case let's take a look at the weapons of publicity at your disposal.

Newspapers will, on occasion and under proper circumstances, print publicity stories. (see "How to Get Square Dancing In The News," S.I.O. June '59). You can pay for advertising. The classified section of the daily

newspaper is a popular listing place for new classes in some mid-west cities.

Certain programs on radio and television will plug square dance classes. Your best chance is on the daytime programs where you will be communicating directly with the woman of the family who is incidentally most often the least difficult to convince. There are other methods but across the country, the consensus of opinion seems to be that the most effective medium for the type of story we have to tell is that of "word-of-mouth."

One hundred enthusiastic square dancers, preferably those new enough to the activity to still have some non-dancers among their acquaintances, turned loose among their neighbors, church groups, P.T.A.s and office friends have a very good chance of producing at least 100 newcomers. A few announcements at the local dance will usually get the campaign off

TWO POSTER IDEAS by Chuck Jones

**IF YOU PREFER LAUGH WRINKLES
TO WORRY WRINKLES...**



**TRY SQUARE DANCING!
CLASS STARTING**

**EVER WONDER WHAT YOU LOOK LIKE
TO YOUR TELEVISION SET?**



**GIVE THE POOR THING A VACATION
TRY SQUARE DANCING**

AND ANOTHER PAIR by Frank Grundeen



to a flying start. It always seems to help when either mimeographed sheets or small printed cards bearing all of the necessary information about the class are handed out to remind your "salesmen" of the details.

Posters Pay Off

Another most effective method of drawing attention to square dancing in general and to one class in particular, is the poster. Printed in eye-catching colors or in contrasting black and white, posters are often reproduced on stiff cardboard so that they can be leaned up in store windows or similar places. On softer paper the posters are ideal to be thumb-tacked or stapled to bulletin boards or used as mailing pieces. There are many methods for you to use in reproducing your poster publicity. If only a few copies are needed perhaps one of the more talented artist-types among your dancer friends may come through with India ink, pen, brush and poster paints. A neat mimeographed job can be very effective for mailing pieces. Sometimes a mimeographed outline with a bit of hand painting to fill in here and there will result in a handsome display. Whatever your method, the poster should be an eyecatcher.

To do the best job it should be fairly simple using only a limited amount of printing to tell the story best.

Sets in Order staff artists Frank Grundeen and Chuck Jones have each originated a pair of posters which may give you some ideas for your local campaign. Incidentally they're reproduced here for you to use so just help yourself. Any one of them can be enlarged quite easily to the best size for your needs. Your own class information will fit into the blanks on each sample and, if you like, you can combine elements of several in order to come up with the one that fits your needs best.

In order to use these posters, make a grid of squares on these designs and make another grid of squares on poster board the size you want. Then copy off the design onto the larger squares. Or get someone in your club who is artistically inclined to reproduce these posters.

Keep a scrap book or at least a file folder of samples of this year's publicity program. Next year, when it's time to think about classes again, you'll be glad that you did.

Editor's note: We keep a scrapbook too and if you do use any of these poster ideas we'd appreciate a sample to look over. Thank you.

SQUARE DANCING

IS NOT

OUT OF THIS WORLD

By Joe Lewis, Dallas, Texas

Editor's Note: This talk was originally given by Joe Lewis at the National Convention in Denver. A great number of requests to have it in writing prompt our reprinting it here.

Preface

WITH YOUR permission I would like to preface this entire article with another which is in fact almost as long as the original. I do this because I have a background of engineering, a field which uses known facts to reach a definite conclusion. This article will be in that vein. Therefore several items such as square dancing, average dancers, etc., will have to be defined — and a goal will have to be set forth.

There are those who cling to the belief that, in any and all situations, they have a right to their opinion plus the right to express it; but in our system of mathematics would you have the right to express the opinion that two plus two equals five? Possibly, if your goal is to befuddle and confound those who listen, but if your goal is to help others reach the correct answer, then you have no right to express such an opinion.

A goal then is a necessary part of a sound opinion. In fact, an opinion without a goal is meaningless to the practical.

There are those who believe that nothing as sure as two plus two equals four can be found in the field of human behavior and if you believe this read no further. With knowledge of what people have done in the past in given situations, it is certainly possible to predict what they will do in the future — (ex. traffic fatalities over holidays).

This article needs a goal and here it is — square dancing for the greatest possible number. This calls for me to be definite about square dancing.

On a given night in the U.S., club dancing accounts for more than 99% of the dancing. Possibly one-third of one percent is furnished by festivals and traveling callers. Then square dancing to me is club square dancing. If all

traveling callers ceased to travel and there were no more state and nationals, what would happen to square dancing? Nothing. It would go along nicely, perhaps better, because these have been the distribution-agencies for the deadliest of club dancing material. The dancing is going along well — holding its own — even growing in areas, but OH! what it could have been if those agencies could have had as their goal “dancing for the greatest possible number.”

Some Questions and Answers

We don't know what percentage of the total population are potential dancers. But if we could face them all and ask a few questions we could learn a lot about planning for their dancing. There are, however, a few answers we will all agree would be forth-coming. Check these points. We ask how many will be able to dedicate as a maximum three nights a week to square dancing — or more — or two or one — or two a month. It has been proven over and over that the *vast* majority will lie in the once a week and less categories. If square dancing is to reach its greatest possibilities then this group must receive its proportionate share of attention.

Most callers will agree that it is impossible to give maximum dancing entertainment to a “12 times a month” dancer” and a “4 times a month” dancer simultaneously. The caller then must decide, for the tip — for the night — for all of his calling, upon a goal. Once he has set his goal to entertain a certain group, his course of action then becomes almost certain and the room for your personal opinion on this matter narrows sharply, because history will back up the kind of material suitable to each category.

When two goals must exist side by side, actions which will achieve one goal may be a

detriment in trying to achieve the other. This is very true in square dancing.

Hundreds of our leaders and callers are now dedicated to the entertainment of a tiny minority of our most enthusiastic dancers and they are achieving this goal. They achieve their goal but in doing so they cause a loss of thousands each year in the other categories.

If these goals must exist side by side, wouldn't it then be better to work toward our respective goals in ways which interfere the least, one with the other?

This article was prompted by the fact that a few of us were requested to present a one half-hour lecture concerning the future of square dancing and these are the notes on one portion called "Square Dancing is Not Out of This World."

Here We Go

I am glad that this article is on the future of square dancing as I would have to disqualify myself for the field of "dance history." I am not a student of the history of "dancing" in any of its forms, except possibly one, if it is a full fledged dance form. I refer, of course, to the dancing called "modern western square dancing." I have been involved in this activity almost from its outset — that time being the early forties.

Square dancing had certainly been around for many years before this, and as a matter of fact, so had I; but in the early forties square dancing (and I) discovered something seemingly small in difference yet so significant, that it created a new type of dance and for me a new type of life.

This change probably came about, at this time, because of the "then new" portable sound systems which enabled the caller to be heard over the music and the ambient noise of the dance floor. Possibly through bad memory as much as anything else some callers changed routines on the spur of the moment and "some" dancers decided that for them at least, it was more fun "not knowing" what was coming next and "modern western square dancing" was born.

There are several differences of "traditional" and "modern western" but to me *the* difference is that in one "the dancer insists on knowing what is coming next" and in the other "the dancer insists on not knowing what is coming

next." This article applies only to this latter form of dancing and is based on my past experience in this field.

The immediate future of the world has been labeled the "space age" — my article is labeled with some space language. "Square dancing is not out of this world." It is, in fact, a very down to earth entertainment which offers its greatest rewards when it is allowed to conform to the already tried and tested rules of our society.

Unusual, to Say the Least

For some reason, which is beyond me, there is a tendency to believe that here we have a dance form in which there is no necessity to dance, that we have clubs which will function properly with no club work, that we can have leaders with no background of leadership, that the man at the microphone who is actually directing the entertainment of the group is not an entertainer, that we can take material for our club from and act upon advice from people who have had no experience in the field of clubwork.

Now this amazes me for I know that in no other facet of your life would you be so unrealistic. Take the last of that list, the source of the material for your club. Material is very important to a club. I don't believe that it can make a club but it is a certainty that it can break a club and it has done so in dozens of instances during the past two years. In "modern western" remember we do not know what is coming next — then we hear — and then we do the call. In the past two years we have had a sort of new kind of material, the kind in which "we don't know what is coming next — then we hear — and then we still don't know." More about this later. For now, the question is where did it come from? In general you got it from magazines, record companies and traveling callers, but I'll bet that you didn't qualify the source, the originator, in any case. Would you turn your car over to someone for repairs if that someone had never successfully repaired a car before?

To qualify a source of advice to me is very simple, but to dispel some erroneous notions I would like to name some things which do not qualify a source:

To have been associated with the activity for many years

(Don't stop—flip page)

To have called in every State and Canada once (or even twice)

To have written a popular dance or dances

To have been recorded

To have written a book

To publish a magazine or to own a record company

How then would I qualify a caller? Just this, that he has been the caller for a successful square dance club. To me a successful club is one in which about fifty percent of its members are three-year members.

Club dancing is the backbone of the whole activity and when a man does not know club calling he just does not know square dancing. This does not imply that dancing to his calling is not enjoyable; it might be the greatest for you on a given night. He might warrant rehiring year after year — but if he has not sweated through the tough job of being a successful club caller then beware of running back to your club with his material or advice. When you are told by a traveling caller that “everyone is doing it,” remember that he hasn’t seen everyone, for eight out of every ten club members in the world have never heard a traveling caller and never will until we start calling things they can dance.

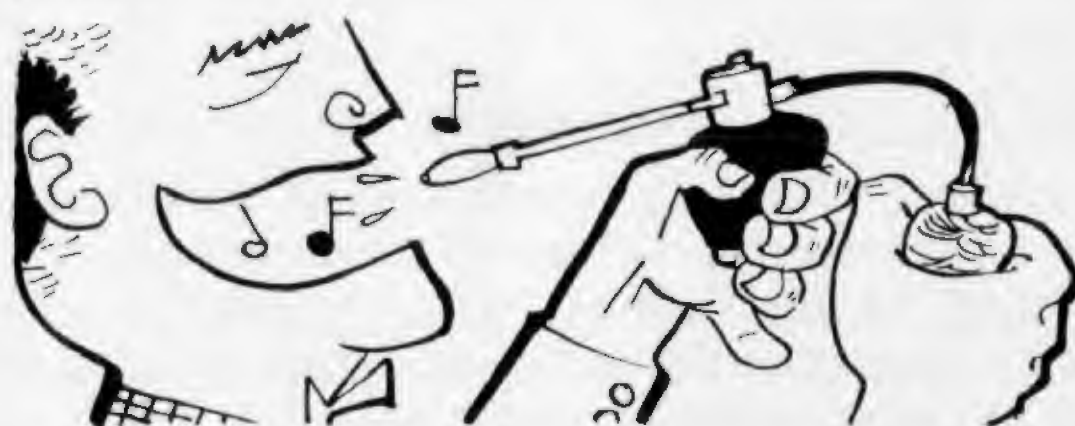
Now back to the “out of this world notions.” I have heard repeatedly that you don’t dance during square dances — well, I do; anyone who fails to move to the music of the dance is missing a lot of enjoyment and perhaps this is why some turn to executing a maze of intricacies. Perhaps they are looking for “kicks” (no pun intended) which they miss because they don’t know how to dance (hint, dancing is better).

Let’s be realistic; if you would like to learn about clubwork, then study any successful club, Chamber of Commerce, Rotary, Federation of Women’s Clubs, or church. We require the same committees with the same functions.

And your leaders — a real square dance leader is a leader elsewhere. If you would have your club as successful as possible then choose your officers from those with the qualities of leadership. There must be a thousand books on the subject and their information is applicable.

Now this isn’t written just for callers but, to those who are callers, if square dancing is a form of entertainment and so help it is, then

you are in a form of entertainment (whether you like it or not). To have the most successful evenings you must realize that our activity conforms to the general rules of entertainment and anything you can learn and apply will be to the dancers’ benefit. How do you learn this? Well one way is to create an interest in live entertainment for yourself. There are books on the subject too. Here is a hint. When you realize that “to have fun” or “to enjoy” is an emotional thing, then you are on the right track. You will soon discover that it is *how* and not *what* you call that counts. By the way, you will never learn to sing by reading a square dance book and a singing call is not just calling. It is singing. But let’s leave that for callers’ clinics.



There is one last fantastic notion which I would like to cover. This notion involves our greatest lack of foresight... the notion that, in any established activity, you can add to the number of basic parts which must be mastered by the participant, without hurting the activity. This notion has been running wild during the past two years and though anyone who would have thought objectively for five minutes would have seen the situation as impossible. It has only been in the last few months that the leaders in general have begun to recognize the truth.

Our new basics have been coming in through the guise of progress, necessary for the sake of variety, or “you older fellows accepted ‘allemande thar’ and this is just as good.” Progress I’m for, but there is quite a difference in *change* and *progress*. Stable activities invite progress but resist change. Take bowling — try to make the alley narrower or add three pins, this is change, but automatic pinsetters, nurseries, free instructors and yes, entertainment directors, these represent progress for they increase the participants’ enjoyment and without adding to the number of parts he must master. Golf or tennis fit into the same category and so does square dancing.

True that these activities are not the same as they were many years ago. They have changed and progressed, but if you will check, I think that you will find that the *number* of basics to be mastered by the participants remained about the same.

Period of Change

Our dancing had a very stable period just before and just after 1950 and yet several "changes" were made. We accepted quite a few new basics during this period. But the *number* to be mastered by the dancer remained about the same. This could be because we had so many awkward old calls which knocked off glasses and mussed up hair-dos. We could add a smoother figure and drop the old one to most everyone's joy. But the time came when everything we had was usable so we refused new basics entirely for a couple of years and then one day, a new one was added without dropping one. This is impossible, for if you add one you add fifty or a hundred. This is not an exaggeration for the sake of emphasis, for as you may know the latest booklet on basics used on the West Coast listed 96 basics, not including 34 single words like Taw, Corner, etc. Nor did it include over 30 old traditional terms like "dosi ballonet" or "dive for the oyster."

For square dancing to be enjoyed by this greatest possible number it will have to settle down to earth and function like other similar activities. In the first place we must be able to teach it to new dancers. This is, of course, impossible now — no one can guarantee to teach square dancing, for he isn't sure just what it is himself. He doesn't know *what it will be* at the end of the 36 weeks now required.

Recently I talked with a caller in Kansas who told me that in the past three weeks three new basics had been introduced at dances which he had attended. Teaching and practice time for a new basic in classwork is about one and one-half hours. So in that area four and one-half hours were added to their beginner classes last week. This is about two nights at two and one-half hours per night. This year we have had suggested enough new ones to add about eight nights to our classes. In defense of their organization's mimeographed publications, last month a friend of mine said, "I know, but our sheet hasn't suggested that many." Well, one sheet has as much right as the next to add basics in an irresponsible manner, just as one

traveling caller has the same rights as the next. The truth is that no conscientious caller or responsible publication has the right, and if they keep it up we will all get what they deserve.

Finally, some callers are realizing that the step between class and club is too wide and all sorts of plans have been developed to teach the beginner more. The big cities are teaching thirty nights but they do not get half of the starters through to the finish. (Club) An area of heavy population can afford this inefficiency, not not Leoti, Kansas. In the big cities, even though they can afford the people it is a shame that so many must drop out because the lessons are just too much.

The intermediate, advanced classes, and the suggested year-long beginners' clubs are only aids for a given situation; like physical therapy after a crippling disease. Why don't we try to cure the disease? If human nature has proven that only a few out of a hundred who start will go on until they have learned the 96 basics, but at the same time they will learn thirty before they get smothered, then to me the answer to the wide gap between class and club must be narrowed in another way. I believe this because I want square dancing for the majority and not the few.

Formula for Survival

How then? Well I believe that in the future the clubs that last will be those clubs that adopt a sensible number of basics — they could even be in their by-laws and this number will remain fixed. The number will take into account how often the members dance; for example, if they only dance twice a month, about twenty basics are all they could keep their reflexes conditioned to — once a week they could handle thirty, etc.

Any caller working for this group could use these basics in any sequence he wished, *but no other basics*.

This plan does not preclude the adoption of new basics. They could be taken in occasionally but one would have to be dropped — for as soon as number thirty-one is added the plan will blow as high as it is now.

Before you brush this off as a nice idea which won't work let me assure you the successful clubs (my definition) have been doing this all along. Perhaps not written in the by-laws, but
(Still more, see page 56)



Ellen and Bill Leuthauser

In Boulder, Colorado LEADERSHIP, SPONSORSHIP, ENTHUSIASM Pay Square Dance Dividends



Pearl and Bill Colvin

By Norbert Tabery

BOULDER, COLORADO, a quiet university city of 30,000 on the eastern slope of the Rockies boasts of nine square dance clubs, 700 dancers and sponsored a successful state festival in 1958 as well as taking an active part in the National Convention at Denver, yet in 1950 there was not a single square dance club in town. How did all of this happen?

Like ghost mining towns, square dancing slept from the time of the pioneers to the mid-thirties when recreational WPA brought it life. Colorado University had its dances on the tennis courts during the summer sessions — its club, Calico & Boots.

When It Began

Boulder secured its first full-time recreational director in 1951. Bill and Ellen Leuthauser came from the University of Minnesota and began teaching square dances to their first class in 1951. Both called. From this group came the first organized club of Boulder — Ruffles & Shuffles. The BPOE and Country Club had occasional square dances as part of their social activities. Other beginning groups organized clubs and Newcomers' Club (later Flatirons Fours), Country Cousins, Rhythm Reelers, TeleBelles and Beaus, Merry Mixers and HiMar Promenaders were organized. Hayshakers, an intermediate club, was organized in 1954 as a deliberate feeder club. Bill Colvin, teacher of beginner classes since 1954 was its caller and still is.

The Board of Education in conjunction with the City made available building facilities for the open dance clubs at no cost to the clubs.

Meetings Peppy and Painless

All clubs send key members as representatives to the Boulder Area Square Dance Council, organized in 1957 — spring Short, snappy,

well-planned meetings are the rule for the clubs. We come to dance — not hold meetin's! The Area Council agreed that Boulder could sponsor the State Festival last year. Sound planning, a determined Festival Committee headed by John and Doris Smith, a host of sub-committees all worked in enthusiastic support of the idea. Progress meetings, dedicated committee members and reports kept the finger on the pulse. Joe Lewis, Nita and Manning Smith, with an over-all state representation and many from other states made May 23-24 highlight days for Boulder. A dry-run had been held in March at a Johnny LeClair dance at which over 100 squares tested the patience and planning ability of the committees.

The 1958-59 season swung along at a great rate and the 1959-60 one promises further fulfillment. Excellent co-operation between the Recreation Department of Boulder and the Board of Education has again made buildings available; good beginning classes, adequate publicity, enthusiastic dancers who have fun dancing, continued plans for caller-classes, are all on the docket.

Boulder now has over a dozen experienced callers and more are being "grown"; city-sponsored dancing for grade school kids, varied events in the clubs, good calling committees and the fun of being with one's friends and neighbors doing the do-si-do do make good times for all. The square dancers of Boulder take off their hats and scarves to Bill and Ellen Leuthauser and Bill and Pearl Colvin. Square and round dancing have come to this happy state in our town because of their leadership, the sponsorship of the Boulder Recreation Department and the enthusiasm of the dancers of Boulder.

Senior Citizens Enjoy Their Dance Fun

By Louraine Mann,
St. Petersburg, Fla.



"Step — brush." Senior citizens execute a round dance at their Center in St. Petersburg.
Photo Courtesy St. Petersburg Times

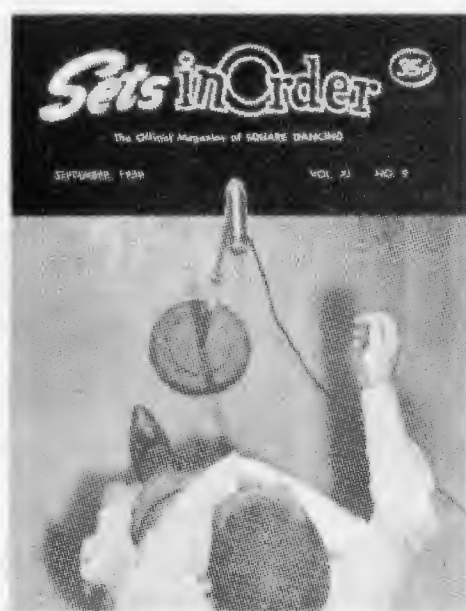
WHEN my husband, Earle, was ordered by his doctors to a warmer climate ten years ago he didn't know that he would be starting a whole new career. Shortly after we arrived in St. Petersburg we started square dancing for fun and relaxation. Almost immediately Earle, who has a natural singing voice and gay good humor which draws people to him, started to call a few tips as guest of some of the local callers. From there it was easy to branch out on his own.

At that time the Senior Citizen's Center, under direction of the City of St. Petersburg Recreation Department, approached Earle with the proposition that he start square dancing for the people at the Center. It was the first time anything of the type had been tried and most people were dubious of the outcome, feeling that those in that age group would not be interested. We will never forget that first year in which we struggled against this implanted apathy, with just a handful of people who knew nothing of square dancing but were willing to try.

With this first small group a gradual interest was aroused. People came to watch and remained to dance. Classes were started on Tuesday afternoons to teach those who wanted to learn both the square dances and the popular rounds. Meanwhile the regular Wednesday night dances brought more and more of the curious, the dancers from out of state and the younger people, since membership in the club was not required for dancing.

This past season it was not uncommon to find anywhere from 150 to 200 people dancing at the Senior Citizen's Center. Clubs all over the country have written for information and the square dancing has been advertised thru national and international magazines as well as newspapers, radio and television.

Earle and I now make square and round dancing our full time occupation, with clubs and classes in the area, but the Senior Citizen's Center of St. Petersburg, which has provided a new lease on dancing life for many in the "retired" bracket, holds the warmest place in our hearts.



ON THE COVER

This month we get a new slant on a familiar subject "The Caller." Few, if any dancers have ever seen their caller from this angle so we thought you'd like to see this view of what a caller looks like from the balcony.

SQUARES, ROUNDS, CONTRAS FOR ALL AROUND VERSATILITY LOOK AT THE ARMSTRONGS



Marie and Don Armstrong

TO TALK with—or about—the team of Marie and Don Armstrong is easy; to place them in any one phase of the dance activity is impossible. They are both callers. Marie conducts her own programs and has three regular clubs at home in New Port Richey, Florida. Don's Saturday night dances in Tampa attract visitors from almost every state. He enjoys teaching and maintains a regular class schedule. He records square dances for Windsor and Folk Dancer labels and has called to dancers all over the U.S. and Canada on his semi-annual tours since 1952.

The Armstrongs handle rounds equally well, with regular classes and groups at home. At Festivals or Conventions you'll find them the featured round dance leaders; their Cinderella Waltz proves their capability in choreography.

Both handle Contras and Quadrilles and use them regularly. Don's Contra Workbook and Contra Workshops throughout the country have done much to increase their popularity and his Quadrilles for Windsor and Contras on the Lloyd Shaw label are constant ambassadors for this type of dancing as part of over-all programming.

Folk dancing is another category they fit, too; both are apt teachers and enthusiastic dancers with a hatful of fine useable material for almost any occasion. And, as if all this isn't enough, both enjoy working with children of all ages. They conduct many camps for youngsters and leaders and seem to have an unending supply of energy and material to share with all.

Editor's Note: Basic information for this article was provided by the subject couple but what they don't know is that we went a step further and invited several people who had worked closely with this interesting pair and asked them to furnish their viewpoints on the talented Armstrongs and their contribution to the dance activity. Here you can enjoy the combined result.

To top it off, you might find either of them conducting the delightful song sessions that have become such an important part of dance camps and special dance parties. The employment of these varied talents in every dance activity keeps the Armstrongs in demand for camp staff work and makes their own camps highly successful.

Don enjoys and always encourages the use of "live music." He plays, while calling, in his own band every week and on records and Marie does solo work at church and in hometown programs just because she enjoys it.

Organizationally, Don founded the State Callers' Assn., the State Square Dance Conventions and is director or co-director of several large festivals and dance camps. In the summer months the Armstrongs have served on the staffs of 16 different dance camps. This year their activity has been somewhat curtailed due to Don's tumble from a tree but he's well on the road to a new succession of engagements quite soon.

In the winter season you'll find Marie and Don living at New Port Richey, not too far from Tampa and commuting there as they serve as Square and Round Dance Consultants for the Tampa Recreation Department. In spring and fall they manage somehow to get away for short tours.

Both of the Armstrongs love their work with dancing and dancers and are dedicated leaders in every sense of the word. We asked Don to express how he feels about his work and square dancing and he has this to say, "FUN is *our* most important product.' This is perhaps the key to our thoughts in everything we do. Fun, to some people, means hilarity or some other quite specific definition. To us, it is a broad term covering not only pleasure, satisfaction, relaxation, laughter, etc., but all the things which contribute to good fellowship.

"In square dancing so many of us seek only the fun of successful completion of choreographical geometrics or, in contrast, only the fun of abandoned simplicity found in dances such as, 'Nine Pin.' In our way of thinking, fun is the overall result of these plus ALL THE OTHER COMPONENTS OF BALANCED AND VARIED PROGRAMMING which can help people enjoy their association with each other more thoroughly.

"We try not to limit ourselves but to seek the joy that each type of dancing and music has to offer and to share it all as much as possible. Comfortably and smoothly flowing from one pattern to the next in a well-timed, well-called square; executing a graceful waltz; being part of a contra set dancing precisely; changing partners; dancing to good music — all are part of fun.

"Fellowship is fun's partner. It's not just what we receive but also what we give to each other; the warm smiles, courtesy, consideration, the sharing of a meal, an experience or a song. To these ends we strive. Idealistic? Sure — but what is life without ideals, or leadership without a goal?"

And some friends and co-workers of the Armstrongs have these things to say:

● *John Brendle, Raleigh, N.C.* . . . In my work as rehabilitation director in a mental hospital I am supposed to view my fellowman with as complete objectivity as possible, but I find that objectivity just doesn't work for me where Don and Marie are concerned. And here is just one of the many reasons.

Recently we were in St. Petersburg, Florida, and I dropped Don a note telling him that we'd enjoy seeing him if it were convenient. They not only came by, they saw to it we danced twice, made a special trip of over 40 miles to pick us up so that we could visit in their home. You can't be objective with people like this.

Don and Marie are professional square dance people. Perhaps I should say professional dance people because they enjoy folk dances, contras, square and rounds. Their total programs are always challenging — a skillful blend of the old, new, easy, hard, carefully and thoughtfully presented.

The *little things* that Don does that make his dance floor respond to his relaxed manner of calling are a marvel to watch and study. Finally, I have never heard Don or Marie make

a derogatory remark about any other in the dance field. It is very obvious that we like the Armstrongs!

● *Frank Hamilton, Pasadena, Calif.* . . . What do we think of the Armstrongs? Just this — that we have always especially enjoyed working with them. Who else can do so many things so very well — square, quadrille, round and folk dancing? All these plus their fine talent in the leadership of group singing, parties, etc., make them a wonderful couple indeed to know and to work with.

● *Betty McDermid, Tampa, Fla.* . . . Where the Armstrongs are concerned I am definitely and happily prejudiced. In addition to their being my favorite callers, they are close personal friends.

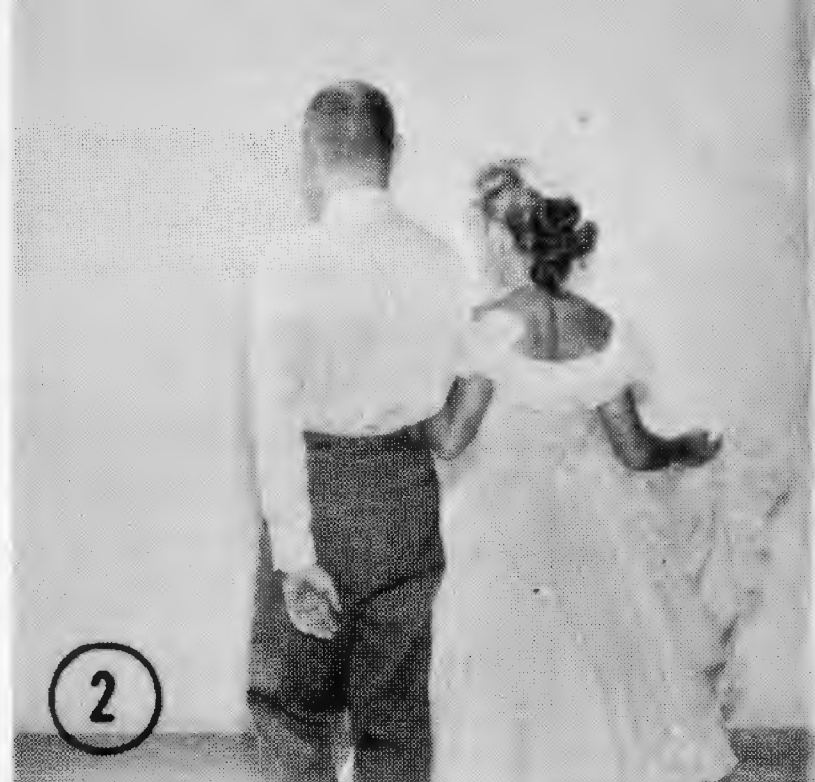
From the technical standpoint, I am constantly amazed at Don's and Marie's versatility. Singly, or together with perfect teamwork, they can teach, call or lead square dances, rounds, folk dances, contras, play party games or group singing. Their handling of a "one-night stand" is a joy to watch. *Everybody* has fun. Don's musicianship is unerring; one of Marie's loveliest contributions to camp or party is her leading the after-dance song-fests.

We hear so much about the spirit of fun and friendliness and it is always in action at the Armstrongs' dances. Don and Marie have taken their stand for smooth, relaxed dancing — and this doesn't mean "low level." Their teaching technique is perfected to the point that even difficult dances are made easy to learn by judicious choice of cues and instructions.

What do I think of Don and Marie? I think they're wonderful!

● *Nita Smith, College Station, Texas* . . . Team play is an important factor in the success of any couple teaching and calling in the round and square dance field. Marie and Don Armstrong are good examples of this co-operative spirit which is the basis for all our recreational dance programs.

They are both good square dance callers; they both teach rounds and dance them well; they do an excellent job of calling contras. Besides this they have that "sixth sense" which makes them conscious of the needs and wants of the folks they work with. Marie is an excellent song-leader; Don is an accomplished musician. In all, what more can you want of a good leader in our field?



STYLE SERIES:

HAND HINTS

ONE WONDERFUL THING about square dancing is that there are very few absolute "rights" or "wrongs" in the activity. The basis for dancers to twirl when they do have the opportunity is that the twirl actually improves that movement and makes that part of the figure more comfortable. In other places little extra considerations and courtesies on both the man's and woman's part make the dance more enjoyable for the other.

Take the Wagon Wheel Allemande, for example. There is one instance, when coming out of the star, that the man and woman are apt to lose contact just at a time when they need the other person's hand to help maintain their balance. Here is a simple proven remedy that you might try the next time you encounter this figure. From a Wagon Wheel Star (1) each lady is hooked by her left arm to the man's right (2) and the couples are moving forward. On the call: "The hub flies out and the rim flies in," the man backs out of the center of the star and the lady, still hooked to his arm, moves forward so that they move as a unit. At the half way point in the turn, when the couple is facing clockwise, the lady reaches across with her right hand and places it in the man's right (3). She is still hooked by her left arm to his right and the couple continues to move side-by-side not facing. Just as the couple has completed its full turn to face counter-clockwise the lady releases her hooked left arm (4) and retaining right hands with her partner does a half left face turn to face him, slightly balanced back and ready to pull by to continue the figure (5).



HERE'S AN IMPORTANT OPPORTUNITY FOR EVERY READER OF
"SETS IN ORDER" - - - TAKE PART IN:

THE 1st INTERNATIONAL SQUARE DANCE CENSUS

HERE is the first attempt to actually find out just how many men, women and children square dance in the world today. This poll will only be concerned with American square dancing and will deal with any one who dances whether it be once a week or only a few times a year. We're interested in including youngsters in schools and all special groups in order to make this as complete as possible.

If you would like to help would you please keep track of all of the dancers you call for either as beginners in classes or experienced dancers in clubs for the period from September 15, 1959, until October 14, 1959? Of course you may have to guess a bit but try to keep your estimates as accurate as possible. Folks who are not callers or teachers and who would like to help may certainly do so by locating callers or teachers in their area who

might not be taking part in the poll and then doing the job of listing for them.

Once you have totaled the number of dancers you work with, please fill in the enclosed blank, cut it out, paste on to a post card and mail it to:

Square Dance Census
c/o Sets in Order
462 N. Robertson Blvd.
Los Angeles 48, Calif.

In order to be counted, mail your card no later than October 15th. If you'd rather not cut your copy of Sets in Order, just copy the questionnaire on a post card. Complete results will be published in this magazine as soon as they have been compiled. Help make this a success. Plan to start compiling your totals on the 15th of this month. THANK YOU!

1st INTERNATIONAL SQUARE DANCE CENSUS (1959)

I am a caller or teacher ☐

Represent a caller or teacher ☐

Location: City.....*State or Country*.....

At the present time I have.....*dancers in*.....*classes.*

At the present time I call for approximately.....*dancers in*.....
clubs or open groups.

I use records ☐

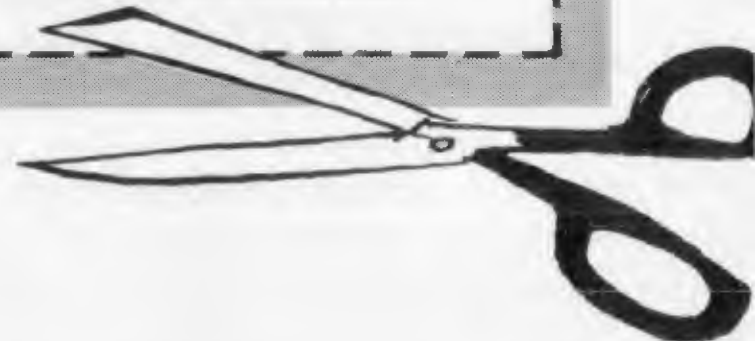
Live music ☐

Both ☐

If, after filling out the above you'd like to give your name and address, fine. And thank you.

Name:.....*Address:*.....

CLIP IT! PASTE ON POSTCARD! MAIL IT!



Chuck Jones

NOTE BOOK

Dear Bob,

This is going to be a coffee-break kind of column. Anything found in here having to do with square or round dancing will be . . . well . . . impurely coincidental.

Reason I'm bringing this up now is because I want it to serve as fair warning to anyone who prefers his square dance magazines unadulterated. This is the place for you to get off; there are lovely articles elsewhere in this magazine that will give you both pleasant reading *and* valuable information.

What do people talk about on coffee breaks? Well, if you are an animated cartoonist your conversation will turn to nearly anything *but* animated cartooning. It is axiomatic in our trade ("profession" sounds better but is less accurate) that the best tool to the cartoonist is an indefatigable curiosity and a memory with a huge capacity for trivial things.

A cartoonist, for instance will probably know something about tattooing without knowing too much about sailing. He will remember a term like fore-topmast-studdingsail-boom, because it is such a splendid mouthful of words and he will fancy himself on a gale-ridden bridge crying aloft to the bo's'n, who just left the foc's'l to "Batten down the fore-topmast studdingsail-boom!" "I just battened 'em down, Sir," bellows the bo's'n over the raging storm. "Well, batten 'em down again!" roars the cartoonist, hitching his peg-leg abaft the poop-deck whisker jumper, "I'll teach those booms!"

The full-rigged vessel or "ship" was festooned with great terms — there really was a whisker-jumper which was a sort of stay that tied into

the dolphin striker. A "dolphin striker" was just what the name implied — take a look at a picture of a ship in the dictionary and you'll see why.

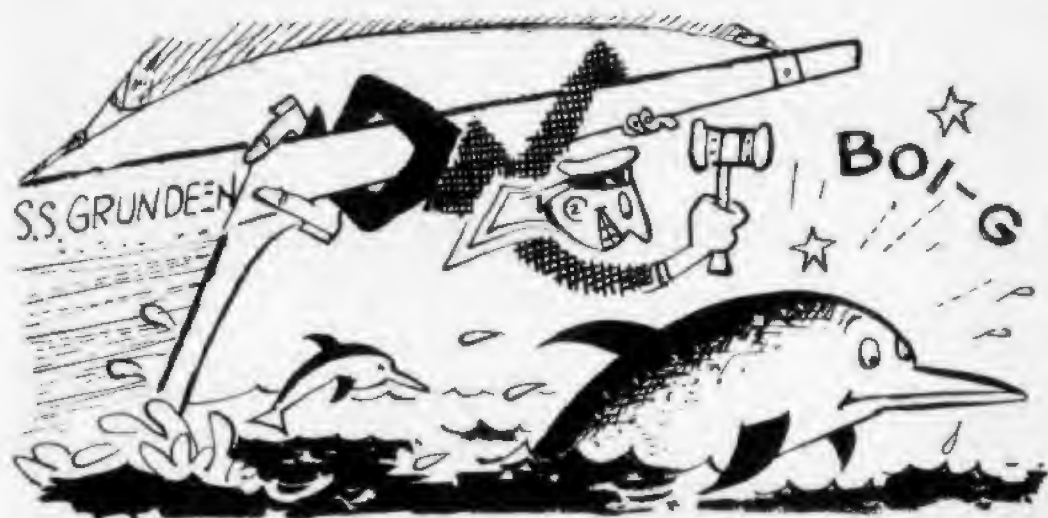
An animator during his coffee break might discuss the relative anatomy of man and other animals — the amazing similarity in the skeletons of all vertebrates — how the bone structure of a whale and a humming-bird differ more in size than in anything else — that nearly all the bones found in a humming bird are also found in a whale — and with the same names. Only thing, the humming-bird may have a few *more* bones than the whale.

A coffee break might be a good time for a cartoonist to discuss mathematics. He may not be able to multiply at all — unless he draws rabbits, where multiplication becomes much simpler — but he is astonished by a world or a universe existing in the fourth dimension and the stupendous pictorial ideas that grow out of modern mathematics are manna to his mind.

I said that I was not going to mention shop-talk during this break but I guess I must say this, that the thing that captivates and interests the cartoonist's mind most in sq--re d--cing is the fantastic opportunity it offers for varied experience and varied human contact. The dancing is a delight to be sure but nowhere does social activity offer the superbly favorable conditions for meeting other people, who do other things.

Why meet other people at all; why not stay with the familiar? For me, it is just a luxury. I have learned more from other people about animated cartooning that I have ever learned by stealing from my competitors. If I could make a distillation of Kirby Todd, Joe Lewis, Louie Lutz, Bob Barthol, Donn Harter, Dottie Jones and Doc Heimbach I'd have a much better and funnier Bugs Bunny than I have now. In other words, I not only admire and love people because they are admirable and loveable but because they activate my mind, increase my energy, generate new desire to live and new excitement in the life newly generated.

I was doing some research recently on the history of arms and armaments, not because I intended to do anything practical with it (I find research most rewarding when I am directed to it for no more practical a purpose than that it interests me) — but because I



heard through a sq---- da---- associate who knows about such things that the term “draw bridge” originally applied to a kind of bridge that could be slid or “drawn” back into a castle at night, leaving a gap over the surrounding ditch. This, he said, made it much more likely that the knight would wake up with his head on his own shoulders rather than on the walls of some neighbor’s trophy room. If things got really tough he simply withdrew to his highest tower “keep” and literally “burnt his bridges behind him.” Being a Norman around 1000 A.D. had small but distinct disadvantages.

Oh, yes . . . by the way if you should run into the word “eudaemonics” on your travels don’t be alarmed — it’s a perfectly harmless word with a perfectly splendid meaning: “The science of human happiness.” This impresses me — as a man not a cartoonist — as a particularly appropriate area for study. It seems to me that in our rush to keep pace with modern life we sometimes overlook the idea that happiness comes very close to being the thing we *are* striving for. So why not a science of the study of human happiness at least as a side-course to our preoccupation with the study of human misery? Personally, I find happiness to be one of the pleasantest ways possible to be happy.



Here’s a heartening item about UNICEF, if you’re interested in what I wanted those pennies for — “29,390,000 children and mothers were protected against malaria with UNICEF insecticides in 1958 . . . 14,490,000 children were vaccinated against TB in the same year . . . the first of these two figures is about equal to that of the total population of Spain, the second is greater than the entire population of South Africa.”

INCIDENTAL INTELLIGENCE DIVISION: A snake’s heart is about 1/5th of the distance from its head to its tail. (And snakes *do* have hips.) . . . The term “swing a cat”

didn’t mean a live cat. It came from the British Navy and it meant that there wasn’t room to swing a “cat ’o nine tails.”

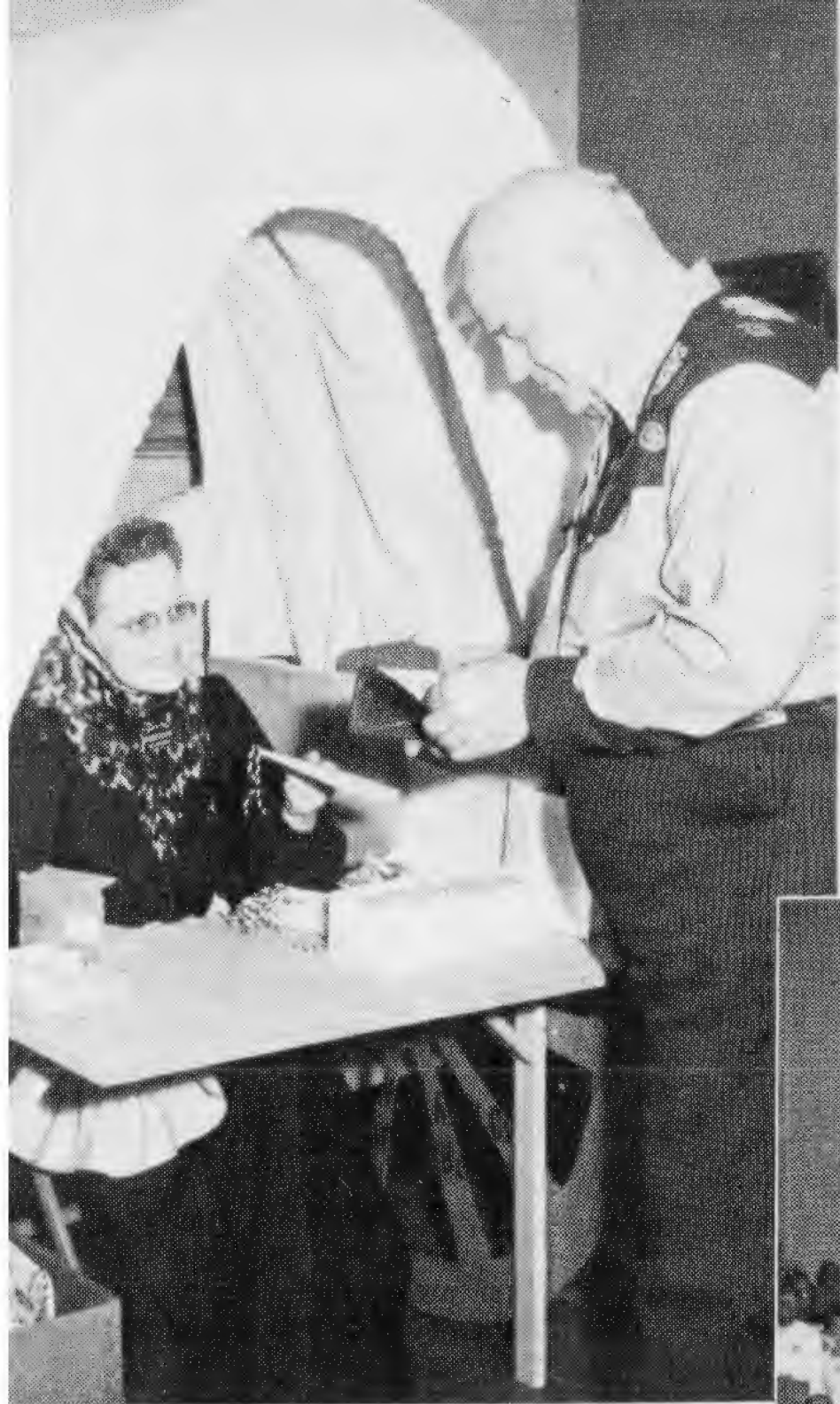


This is the sort of disconnected thinking that would engage the interest of an animator while he was relaxing with a cup of coffee. Lastly, he might ask himself or another animator, “What audience, or age group are we aiming at?” He might come up with a sort of indirect answer that would go like this: “It is a strange but true fact that every great cartoonist or story-teller I have ever known from Walt Disney to Dr. Suess was essentially unaware of his audience as such. He is basically interested in having fun with what he is doing and so he enjoys creating each contraption or idea or drawing as much as the audience ultimately enjoys it too. I have a feeling that if you familiarize yourself with people you don’t have to worry too much about a specific audience or what they think they want or what you think they think they want. Out of familiarity will grow subconscious understanding. If I (Chuck) have learned more about animated cartooning through my years in square dancing than I have from more obvious sources then it is because I now understand people better, their ideas, their hopes, their idiosyncracies and their loves and by enjoying with them what they find delightful I have, I believe, subconsciously absorbed this delight and it has become a part of me and therefore a part of all I do.”

If I can occasionally present humor that others find enjoyable it is only right. I’m returning it to the source . . . this is where I found it in the first place.

Chuck Jones

Dear Chuck: Here’s something we’ve always wanted to do — have Frank Grundleen illustrate one of your letters. We hope you’re having a ball over in Europe. —Bob.



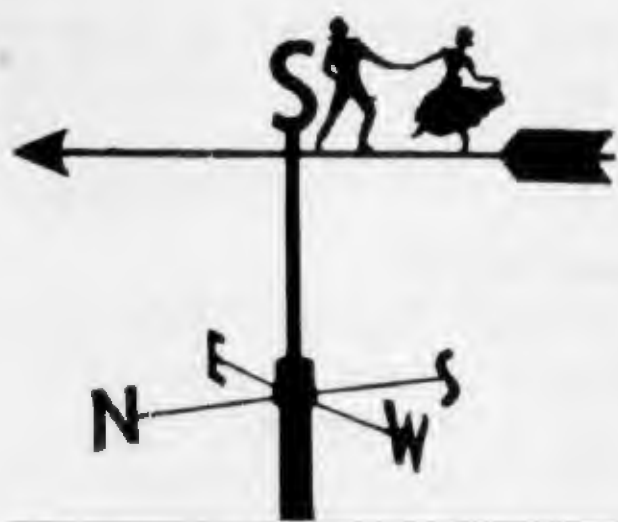
Atmospheric indeed was this ticket booth at the Klamath Falls (Oregon) Merry Mixers Jam-ree. Costumed Virginia Reddard is wearing a dress worn by her grandmother 65 years ago. She is dispensing a ticket to Mr. Thomas Alturas, Calif. from her little "covered wagon."



Whisk! These young ladies "flapping like thunder" are part of the Calico and Boots exhibition team from the University of Colorado. They toured the east coast in June as official representatives calling attention to Colorado's centennial "Rush to the Rockies."



Square dancers of Sault Ste. Marie, Ontario, Canada, perform on television. Shown here, dancing the Auctioneer, are the Bill Johnsons, Gordie Greenwoods, Ted Greenwoods and Peter Wests, with Alf Weller calling.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Louisiana

The 2nd Annual Square Dance Festival down in N'Awlins on Sept. 11-12 at the air-conditioned Municipal Auditorium threatens to be one of the outstanding events of this square dance year, with Red Warrick at the mike on Friday night; Arnie Kronenberger on Saturday night, plus other callers from around and about. The Festival is sponsored by the Greater New Orleans Square Dance Association and for reservations you can write Festival, P.O. Box 12145, New Orleans, La. —*Bauerlein, Inc.*

A prominent round dance club in New Orleans is called the Drifters. It has been in existence for 5 years and boasts 30 members. Instructors are Celeste and Lionel Lapuyade and the Drifters meet every second Sunday to dance for about 2 hours. During the Spring Fiesta this year the Drifters performed on the Showboat and aroused much interest in spectators who were not familiar with this type of dancing, as well as in dance enthusiasts.

—*Jim Garitty*

Georgia

The Tybee Twirlers Dance Club cooked up a Summer Open Dance on August 29 at the Memorial Park, Savannah Beach. The guest caller was Ruy Camp of East Point. Weather permitting, the dance was planned to be out-of-doors; to move inside the Town Hall Auditorium in case of rain.

—*Shirley Knauz*

Tennessee

Club Promenade, Memphis' oldest and one of its friendliest clubs, has opened its doors after a few weeks with a darkened hall. With some re-organization, a new caller and renewed enthusiasm, the club is bowling along again. Gerald Schroeder of Stuttgart, Ark, kept a capacity crowd on its toes and will continue such every 2nd and 4th Saturday at the Railroad Y in Memphis.

Peter Mazik will start an intermediate session on the 1st and 3rd Saturdays very shortly.

This will furnish Memphis dancers with a chance to move on in the activity and will also provide a place to dance for those who prefer the intermediate level.

—*Peter Mazik*

Delaware

Rickey Holden of Wilmington, embarked on a 2½-month tour of European countries on June 1, visiting Ireland, England, Belgium, Netherlands, Germany, Austria, Switzerland, France, Spain and Portugal.

—*Rickey Holden*

D.C. Area

The National Capital Area Square Dance Leaders' Assn. (NCASDLA to the initiate) held their Annual Summer Jamboree under the stars at the Seven Corners Shopping Center in Fairfax County, Va., on July 11 from 8:30 to 11 P.M. The Center's parking area provided the space and the program included sixteen of the top local callers. Committee for the event was comprised of Art Hacking, Bev Zirkle, Bob McIntyre, Tom Heron, Don Horn and Clair Young.

—*Art Hacking*

California

On Thursday evening September 10, 7:30 to 11:30 P.M., an outdoor square dance in front of the main exhibit building will herald the start of Western Days and the opening of the Rodeo at the California State Fair, Sacramento. Arnie Kronenberger will be the caller for the evening with Frank Robertson of the Sacramento Callers' Workshop as M.C.

—*Darrell Beaver*

The first summer dance of the season held by the Palomar Association at the Beach Stadium, Oceanside, on June 20, got off to a magnificent start with everything in its favor; fat stars, full moon, over 200 dancers and Clarence Montgomery and Bill Ragsdale calling. Mayor Erwin Sclair led the Grand March with Mrs. Flora Porter, wife of the association president, on his arm. Bob Crannel and his B.C. Twirlers, a junior group, gave an enjoyable exhibition.

New officers of the Palomar Square Dance



ROUND THE OUTSIDE RING

Assn. include: Bob Porter, President; Fred Boyd, Veep; Claude Goodloe, Secretary and Francis Jones, Treasurer. Directors are Bob Baker, Dutch Davidson and Jim Richards.

—*Peet & Betty Kerry*

Two of Bud Wire's Sacramento clubs, the Starr Twirlers and the Country Twirlers, boarded three Greyhound buses recently and chugged down to San Raphael when Bud was going to be there to call for his Tophands Club. The Tophands proved gracious hosts and the visitors were made "knotheads" as well as having a wonderful evening dancing.

Frank and Carolyn Hamilton will begin their first San Fernando Valley Round Dance Class on Sept. 14 at the Encino Community Center. Square dance callers as well as dancers are invited to participate in the group which will use "Round of the Month" type of dances.

—*Frank Hamilton*

Western Square Dance Assn. (San Gabriel Valley area) has itself some new officer material in the persons of: Elmer Ward, President; Arnold Sherman, Veep; Charles Naddeo, Secretary and Larry Kinsinger, Treasurer. Chairmen heading various committees are: Don Farquhar, Rolly Roberts, Barney Bares, Walt Sherman, Ken Leisner and Dan Bontems.

—*Charles Naddeo*

Wisconsin

Fourteen couples from the Coulee Region Promenaders "knot-headed it" to Austin to dance at the Barn to the calling of Larry and Madeline Weidemann.

—*Vi McMullin*

Wisconsin held its 1st Annual Square Dance Convention on August 28-30. Appleton, the site, is ideally located in the center of Wisconsin square dance activity. This initial convention was a combined effort of the Square Dance Assn. of Wisconsin, Wisconsin Leaders' Council, Milwaukee Area Callers' Council and Wolf River Area Callers' Council.

—*Mel Schoeckert*

A smallish round dance group in Kenosha is called the Boots and Slippers and swelled to 85 couples when they gave a party with Hawaiian theme. The nucleus group put on a demonstration dance with the men wearing short-sleeved flowered shirts; the women in

"grass" skirts of colored plastic cut in narrow strips. They did Moonlight Swim, Lazy Two-Step and Coconut Grove, to blend in with the theme.

—*Kathy Rolfes*

New Jersey

Valley Steppers Round Dance Club plan their first annual Round-Up for Sunday P.M. and evening Sept. 20 at St. Philip's Church, Valley Rd., Clifton. This is a spacious hall with a balcony for spectators. Joe and Es Turner from down Bethesda, Maryland, way will be on hand. There will be a round dance workshop with squares in the P.M. and a Square Dance Party with Rounds in the evening. Fair enough.

—*Bud Sibbald*

Ontario, Canada

"Trail on Thru to Toronto" is the slogan borne by the 5th Atlantic Square Dance Convention scheduled for the Royal York Hotel, Toronto, on October 9-10. The hotel's big Convention Floor will be devoted to dancing; from ground level it's two flights up by escalator. Opening off the central lobby of the Convention Floor are the Ballroom, Concert Hall, Ontario Room and Canadian Room. This latter will hold 125 sets in full swing most comfortably. For discussion periods, you'll go down one flight by escalator to the Mezzanine. For Fashion Shows and dancing, too, the elevator will whisk you up to the Roof Garden.

A Pre-Convention Dance is planned for October 8 and this will feature "Decko" Deck, Dick Leger, Earle Park, Mac McKendrick, Chet Smith and the Joe Turners. Upwards of two thousand dancers have already registered, so, if you're interested, get your query off to 108 Kimbark Blvd., Toronto 12.

—*Jack Temple*

Modern square dancing was introduced to Sudbury in 1954 by Les McDougall. In spite of a major labor strike last winter which caused mortalities, the Sudbury area has a Callers' Association of a dozen members; as many square dance clubs and two round dance clubs. The association meets monthly for workshops, maintains a reference library of square dance records and recently held a beginner caller clinic.

—*J. H. Vanderburg*

South Dakota

On the nights of July 31-Aug. 1 the Black Hills Assn. of Square & Round Dance Clubs held their 6th Annual Black Hills Hoedown. The callers revving up the crowd were Johnny LeClair of Riverton, Wyo. and Butch Nelson



ROUND THE OUTSIDE RING

of El Paso, Texas. Festivities began at the Rapid City Auditorium on Friday night, the featured callers being assisted by local bright lights Bruce Yarbrough, Dick Taylor, Larry Wilkerson and Floyd Warren.

The Saturday A.M. round dance workshop was conducted by Yarbrough; the P.M. square dance workshop by LeClair and Nelson. At 4:30 P.M. a barbecue supper was served at Canyon Lake Park in Rapid City, followed by dancing on the street in front of the City Auditorium. At 11:30 P.M. the crowd went to the Alfalfa Palace on the Fairgrounds for free donuts and coffee. Those with sufficient stamina resumed dancing until those tiny hours.

—Mabel Callahan

Colorado

The 3rd Annual Spanish Trails Fiesta Square Dance Jamboree (that should about cover it!) whooped it up in Durango on July 31-August 1. Dancers attending were treated to the rich and lively calling of Morris Sevada, "The Golden Voice of the Colorado Indians." Workshops, two Jamboree Square Dances and an After-Party rolled to a smooth conclusion on the new Fort Lewis A & M College Campus.

Illinois

A series of big outdoor dances was sponsored during the summer by the Harlem-Irving C. of C. in the Plaza, Chicago. C. H. Taylor M.C.-ed these dances and at the mike were Bing Bengson, Bill Bostrand, Bill Clarke, Don Finrock, Doc Heimbach, Bob Lewis, Art Matthews, Walter Meier, Russ Miller, Clarence Preusen, Ollie Smejkal, Bill Shymkus.

—C. H. Taylor

More outdoor dances "Under a Paper Moon" were sponsored jointly by the Downers Grove Square Dance Club, The Prairie Schooners of Wheaton and the Glen Ellyn Squares, all of whom enjoy the calling of Bill Shymkus. Guest callers, along with Bill at the dances at Hillside Shopping Center, were Bill Clarke and Clarence Preusen.

The Southern Illinois Square Dance Association has recently been formed in that area. Towns with representation are Campbell Hill, Carbondale, Centralia, Murphysboro and Pinckneyville. Main purpose of the association is to

avoid conflicts of dance nights and visiting caller dances.

—Pete Hicks

Missouri

Guys and Dolls of Marshall now number 33 couples as members and dance 1st and 3rd Saturday nights at Northwest Public Grade School Gym with a different caller each week. Starting last June 6 they moved outdoors to the roof garden of the swimming pool (how's that again?) in Indian Foothills Park. Fifty callers were invited to help with the Starlight Festival there on June 20. M.C.'s were Ray Hagerty, Ray McCorry and Warren Lindsey.

—Kenneth Noble

The Sedalia Big Five Festival was held on July 11 at Liberty Park Platform, Sedalia. Sponsoring clubs were the Dos Ci Dos, Foot 'n' Fiddle, Herby Derbies (now *that's* cute!) Levis & Laces and Promenaders. The platform, constructed by the Park Board, is of sufficient size to accommodate 50 or more sets of dancers. It is equipped for sound and adequate seating and was a real boon to summer square dancing in Sedalia.

—Cline Cain

Want a Goofer's License? They're being given to all visitors, dancing ability notwithstanding, by the Top Railers Square Dance Club of Kansas City. Dancers whose vacation schedules might lead them thru Kansas City, Kansas, are invited by caller Buford Evans to drive out to City Park on Sept. 12 and pick up their licenses. What next?

—Jeanne DeGood

Virginia

Curley Custer of Hagerstown, Md., was the M.C. at the annual Virginia Folk Festival of the Virginia Reelers on April 4 at Charlottesville.

—Anita Black

Northern New Jersey Square Dancers' Assn. president, Al Aderente and wife Jean present diploma to "Skip" and Dolly Skillin during the graduation exercises of the first NNJSDA-directed class.





Once upon a time . . .

there was a sweet young
girl whom everyone called

"Little Darlin' "

Being of innocent and trusting
nature, she devoutly believed that

**"The Best Things
In Life Are Free"**



. . . and she went about the village telling all the people that things like joy, laughter, fun and fellowship couldn't just be exchanged for ducats in the marketplace. No one really believed her until the Royal House of WINDSOR proclaimed a period of festival and gave to the populace a duo of tuneful square dances dedicated to this young girl and her shining creed. The dance named for Little Darlin' was skillfully composed by Lady Ruth Stillion while the dance named for the creed was written by Lord Al Brundage, who also prompted both dances for the people since he was the official court herald. Sweet and rhythmic music was played by the royal orchestra, the Sundowners.

The people were so enthralled by these wondrous dances that they made Little Darlin' their Festive Queen . . . and everybody lived happily ever after, secure in the belief that the best things in life ARE free.

On the 15th day of the month of September in the year of 1959, a modern phonograph recording of these two fairytale dances will be available to dancers and callers at their village music shoppes. Dancers may ask for No. 4477 (with calls by Lord Brundage) and callers may ask for No. 4177 (sans calls).



DANCING

Windsor Records

JUST FOR



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

SEPTEMBER, 1959

GIVE THEM TIME!

By Tom Mullen, Houston, Texas

A caller's skill can be measured precisely by his ability to use patter properly. Patter is, of course, those words added to fill in as necessary timing between commands.

In the early days of square dancing, patter was not used. The old time dancing masters, who made rather irregular appearances as they traveled about, found it necessary to help the dancers whose memories had not bridged the gap between visits and who could not remember the routines. Hence, the origin of the prompt or command as we refer to it today.

The prompt was given just before the desired movement was to be executed, whereupon the maestro paused, and waited patiently in silence, until that movement was about to be completed, then gave the prompt for the next movement. He *timed* the prompt two ways. First, he waited until the previously prompted movement was nearly complete, then issued the next prompt so timed that the dancers flowed into its movement. At first the use of the prompt was an expedient, but as dancing intricacies developed it became a necessity.

Now, let's imagine somewhere out west, say a hundred years or so ago, some folks have gotten together for a dance. They like the chicken reel, a cotillion and several of the quadrilles. The one-piece band, a fiddler, is sawing away.

At intervals the fiddler calls out a prompt. "Promenade," then he pauses sixteen beats — "Swing your partner," then he pauses eight beats — "Right and Left Grand," then pauses sixteen beats (they went all the way around in those days), "One & three right & left thru," then pauses eight beats, and if his dancers do a right and left back without further command, he waits sixteen beats.

This particular fiddler — we're just imagining now — in direct association with his crude

but rhythmic music is also a jingle singer, or nonsensical western rhymmer. At this particular dance he becomes a little bit bored with the long pauses of silence between prompts, so he starts to mumble a few rhyming phrases, such as,

Promenade go around the square

Get on around I don't care

Promenade the pretty little thing

When you're home everybody *swing*

One and three a right and left thru

Turn 'em around you always do

Come on back in the same old track

Around the man with the crooked back.

The words in *italic* are the commands — everything else is fill-in.

This hypothetical fiddler's innovation eventually spread throughout the west and further developed with every prompter or caller trying to out-do the other, and is still going on.

It was soon discovered that the use of fill-in patter could add rhythm and cadence to the bare command, and a little entertainment too if the rhymes were clever. From this supposed beginning we can visualize the progression from the embryo to the modern caller with his continuity and unbroken flow of words adroitly mixing patter with command.

The use of patter *to accomplish timing* is now an essential ingredient in every call. As we said above, the skill of a caller can be directly measured by his ability to use patter properly. It need not always rhyme. It need not be clever. But the patter added between prompts must be of sufficient duration to allow the dancers to complete the movement, no more and no less. Therefore, the caller's patter must be adjustable or elastic to fit the floor. He should never expect the floor to conform to *his* timing, fast or slow. If the floor is slow, stretch the patter. If the floor is fast, clip it off. Stay with the dancers as their prompter, not as their rein puller, or as their driving mule skinner.

(Please turn to page 36)

THUNDERBIRD

By Pete Sansom, Jupiter, Florida

Allemande left with your left hand
Right to your gal right and left grand
Meet your taw with a right hand round
Gents star left when you come down
Pick up your girl with an arm around
Star promenade when you come down
Girls turn back one
Star promenade with a brand new one
Let's roll away with a half sashay
Star promenade in the same old way
Two and four wheel around
Pass through
Do-sa-do the opposite two
Make an ocean wave that's all you do
Balance forward and back with you
Now pass through, you're in a line of four
Facing out
Go forward out, come back in
Arch in the middle, ends turn in
Pass through, look who's there, allemande left . . .

SINGING CALL — GOOD TIMING

I'M NEVER GONNA TELL ON YOU

By Ruth Stillion, Arcata, Calif.

Record: Windsor 4475 with calls by Bruce Johnson; instrumenal is #4175.

OPENER, MIDDLE BREAK and CLOSER:

Girls star right, go once around, gents go halfway round the town
Turn the opposite left and then all the ladies star again
Gents go halfway round and turn your partner once and a half
Once and a half and the girls stay there, gents make a right hand star
Full turn around inside the square, then allemande left your corner there and a grand ol' right and left
Gonna meet your date at the garden gate, and promenade two by two
Go home and swing and have your fling, if you don't tell on me, little girl
I'm never gonna tell on you.

FIGURE:

Heads go forward, back with you — trail thru, go right on thru
Separate, go round the ring, all the way back home again
Pass your partner, swing with the corner, pretty little corner girl
Then join your hands in a great big ring, and circle round the hall
Walk all around that corner girl, come back and see-saw round your taw
Pretty little baby doll
Allemande left with the corner, promenade with someone new
Go home and swing that pretty little thing, forget your wife — you bet your life
I'm never gonna tell on you.

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for side, Closer.

THOUGHT PROVIDER

EIGHT EIGHTY-EIGHT

By Don Anderson, Concord, Calif.

Everybody bow and swing
Now face your corner, All eight chain
Right and left and turn that girl
Then promenade that pretty little pearl
One and three wheel around
Grand Chain Eight with the couple you found
Turn a new girl and Eight Chain Thru
Go right and left with someone new
Walk right along and don't be slow
Hurry on cowboy and don't be slow
We've gone a long way but are homeward bound
Like a jaybird walking on frozen ground
Now inside couples wheel around
Grand Chain Eight with the couple you found
Turn this girl, face a new two
Then cross trail, left allemande.

DOUBLE CHAIN

By Mel Rich, University City, Missouri

Head gents swing your she
Spin her to the right and line up three
Forward six and back again
Lines of three double chain

In the lines of three first the right hand lady chains across the man putting her on his right, then the left hand lady chains across the man putting her on his right.

First the right hand lady across the ring
Now the left hand lady the same old thing
End ladies in the line three-quarters chain
A left hand swing and four gals chain
Opposite man, left allemande . . .

SLIDIN' TIDE

By Jack Jackson, Columbus, Ohio

Head two couples square thru
Four hands around that's what you do
Do-sa-do with the outside two
All the way round to an ocean wave
Balance forward and back that way
Slide the girls with a half sashay
Slide nose to nose
Balance again don't take all night
Swing by the left, the heads star right
Across the set gonna see-saw round
Make an ocean wave when you come down
Men in the middle
Balance forward and back that way
Slide the girls with a half sashay
Balance forward and back to set
Swing by the right, the heads star left
Across the set gonna do-sa-do
Make an ocean wave and here we go
Girls in the middle
Balance forward and back that way
Slide the girls with a half sashay
Balance forward, back to the land
Swing by the left, go right and left grand.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor

BREAK

By Chet Smith, Boyleston, Mass.

One and three pass thru
Split the ring go round two
Four in line you stand
Forward eight and back that way
Ends roll in with a half sashay

Same as if ends slide to middle of same line
with a half sashay.

Forward eight and back with you
Bend the line, right and left thru
Turn on around and pass thru
U turn back, left allemande . . .

JACKSQUARE THRU

By Jack Halfacre, Denver, Colorado

Head couples go forward and back
Same two pass thru across the track
Separate, gents left, ladies right
Around one, don't take all night
Into the center and square thru
Right and left and right you do,
left to her pull her thru
Now hurry, Son, separate go 'round one
Now into the center and half square thru
It's right and left and pull her through
Now you're facing out two by two
Separate go around two
Same couples forward up and back with you
Then forward again, crosstrail thru
There's ol' corner, left allemande,
don't step on 'er . . .

SURPRISING AND VERY DIFFERENT

RUN THE GAUNTLET

By Dave Palmer, Ypsilanti, Michigan

Heads go forward and back with you
Side two couples cross trail through
Go round just one then box the gnat
And behind that couple stand
Go forward eight and back that way
Couple number one, do a half sashay
Split those couples across the floor
And U turn back behind those four

After a half sashay, couple No. 1 crosses the
floor, walks between the tandem couples fac-
ing them, does a U turn back to join the rear
of the column.

And forward eight and back that way
Now the lonesome couple, do a half sashay
'Run the gauntlet' cross the track
When you get to the end, just U turn back

The lonesome couple repeats the action of
couple No. 1 finally joining the rear of the
column, which then consists of four couples
standing in tandem. Some groups may require
extra time at this point: four beats may be
added by calling — Behind those couples, here
we go.

And forward eight and back again
Forward again divide the ring
Follow the leader round the land
Meet with the right for a Dixie grand
Hand over hand till you meet your girl
Original partners, swing and whirl
Allemande left . . .

SQUARE AWAY

By "Dude" Sibley, Cottage Grove, Oregon

First and third bow and swing
Promenade half the outside ring
Half way round here's what you do
Come down the center half square thru
Now half square thru the side two there
And line up four face out of the square
Forward eight and back with you
Bend the line, pass thru
Go on to the next do a right and left thru
Turn your girl that's what you do
Circle up four you're doing fine
Head gents break and make a line
Forward eight and back with you
Forward again do a right and left thru
Whirl away with a half sashay
Then allemande left . . .

THREE-QUARTER CRAZY

By Bob Finley, San Diego, Calif.

From promenade:

First and third wheel around
Pass thru the couple you found
On to the next two — right and left thru
*Turn on around and circle up four
Half way around —
Then a quarter more —
Two ladies chain and don't you blunder
Inside arch — outside under
Dive thru — pass thru
Right and left thru with the outside two
Turn on around and circle up four
Half way around —
Then a quarter more —
Two ladies chain like you always do
Turn 'em around and pass thru
**On to the next two — right and left thru
Repeat from * to ** then end with —
Turn your girl and right and left back
Turn 'em now and cross trail thru
Allemande left, etc.

LOW VOLTAGE

By Charlie Bassett, Mill Valley, Calif.

First and third go forward and back
Right and left thru across the track
Head two gents and your corner girl
Into the middle, back to the world
Star by the right not too far
Back by the left and there you are
Pick up your own as you come round
Star promenade go round the town
Hub back out, a full turn Joe
Circle eight on a heel and toe
All four gents forward and back
Square thru on the inside track
Four hands around the middle of the square
Swing ol' honey, she's waiting there
Allemande left the corner maid
Come back one and promenade
One and three wheel around
Right and left thru the couple you found
Two lines of four back right out
Go forward and back, then look out
Left square thru around the land
Guess who? Left allemande . . .

A FUN TWO-STEP

AIN'T WE GOT FUN

By Art Carty, Birmingham, Michigan

Record: Windsor #4654 — 45 r.p.m.

Position: Open dance pos, both facing LOD, inside hands joined

Footwork: Opposite throughout, steps described are for the M

Introduction: (4 meas): Wait 2 meas then do a customary bal apart, acknowledge, bal together to resume open pos;

Meas.

1-4 **Run, 2, 3, Brush; Run, 2, 3, Brush; Step, Close (face), Cross, —; Side, Behind, Side, Touch;**

Start L ft and take 3 short running steps fwd in LOD, brush R ft fwd; repeat, starting R ft; step fwd in LOD on L ft, close R ft to L turning $\frac{1}{4}$ R to face partner and changing hands to momentarily joining M's L hand with W's R, step on L ft XIF of R while turning $\frac{1}{4}$ R to briefly face RLOD, hold 1 ct; turning $\frac{1}{4}$ L to face partner and changing back to join M's R hand with W's L, step to R side in RLOD on R ft, step on L ft XIB of R, step again to R side in RLOD on R ft, touch L toe beside R ft;

5-8 Repeat action of meas 1-4 except to end in SIDECAR pos with L hips adjacent, M facing RLOD

9-12 **Back, 2, 3, —; Back, 2, 3, —; Two Step Turn (LF); Two Step Turn (LF);**

Start L ft and take 3 short running steps bwd in LOD, hold 1 ct; repeat, starting bwd on R ft and moving LOD but ending to face partner in closed pos, M's back twd COH; do 2 LEFT face turning two steps, starting by stepping swd on L ft and making a $\frac{3}{4}$ turn to end in BANJO pos with R hips adjacent, M facing RLOD;

13-16 **Back, 2, 3, —; Back, 2, 3, —; Change Sides, 2, 3, —; Face, 2, 3, —;**

Start L ft and take 3 short running steps bwd in LOD; repeat, starting bwd on R ft and moving LOD; joining M's R and W's L hands, change sides with 3 steps as in a "California Twirl" while progressing down LOD, W stepping R-L-R diag fwd and twd wall under her L and M's R arm, as M steps L-R-L in a small CW circle around and in back of W; M continues CW circle with 3 steps, R-L-R, to end facing wall, as W takes 3 steps fwd in LOD, L-R-L, to end in LOOSE CLOSED pos, M's back twd COH;

17-20 **Side, Behind, Side, Front; Walk, —, 2, —; Two Step Turn (RF); Two Step Turn (RF);** Step to L side in LOD on L ft, step on R ft XIB of L, step again to L side in LOD on L, step on R ft XIF of L while taking semi-closed pos facing LOD; start L ft and do two slow walking steps fwd in LOD ending to face partner in CLOSED pos, M facing wall; start L ft and take 2 RIGHT face turning two-steps down LOD,

making 1 full turn to end in LOOSE CLOSED pos, M facing wall;

21-24 Repeat action of meas 17-20 except to end in CLOSED pos, M facing LOD;

25-28 **Side, Close, Cross, —; Side, Close, Cross, —; Two Step Turn (RF); Twirl, 2, 3, —;** Progressing down LOD, step diag fwd and twd COH on L ft, close R ft to L, step on L ft XIF of R (W — XIB), hold 1 ct; step diag fwd and twd wall on R ft, close L ft to R, step on R ft XIF of L (W — XIB) turning about $\frac{1}{4}$ R to face partner with M's back twd COH, hold 1 ct while taking CLOSED pos; start L ft and do 1 R face turning two-step down LOD; W makes a R face twirl under her R and M's L arm down LOD with 3 steps, L-R-L, in front of M while he follows up with 3 steps, R-L-R, to end in LOOSE CLOSED pos, M facing LOD;

29-32 Repeat action of meas 25-28 except to end in OPEN pos, ready to repeat the dance;

PERFORM THE ENTIRE DANCE A TOTAL OF 3 TIMES

Ending: Partners acknowledge after last twirl.

SHORT-PATTERN TWO-STEP

YOU CALL EVERYBODY DARLING

By Dot and Date Foster, Decatur, Illinois

Record: Felsted #45-8549

Position: Semi-closed, facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-2 **Wait**

3-4 **Twirl, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;**

As M grapevines slightly LOD, W twirls R face under lead hands, 2, 3, touch; M grapevines RLOD, as W reverse twirls, 2, 3, touch;

PATTERN

1-2 **Dip, Step, Point, Point; Dip, Step, Point, Point;**

In SEMI-CLOSED pos facing LOD, dip back on M's L, lifting R ft slightly off floor, step on R, point L across in front of R, point L fwd; repeat dip, step, point, point; (the dip back is slight dip as R leg is straightened with toe pointed down)

3-4 **Two-Step,, Two-Step,, Two-Step,, Step, Touch;**

Three fwd two-steps in SEMI-CLOSED pos. Step fwd on R, touch L to R;

5-8 Repeat action of meas 1-4;

9-10 **Side, Behind, Side, Front; Side, Behind, Side, Front;**

Double grapevine progressing LOD with lead hands joined, step to side in LOD starting to turn to face RLOD, step behind on R accenting this step as you face RLOD, step to side again on L turning to face partner, cross R in front of L in LOD slightly in front). Handwork styling: on fourth step touch palms (M's R and W's L) and give a slight push away to start

second grapevine. Repeat grapevine ending in CLOSED position;

11-12 Two-Step Turn,, Two-Step Turn,, Twirl, 2, Face, Close;

Two turning two-steps progressing LOD. W twirls R face under lead hands $\frac{3}{4}$ around, facing partner on 3rd step, and closing on 4th, ready to repeat grapevine; (M walks fwd 2 steps, faces partner on 3rd step and closes on 4th)

13-16 Repeat action of meas 9-12 but end in SEMI-CLOSED pos ready to start dance again.

Dance goes through three times, then ending.

Ending: Dip, Step, Point, Point; Twirl, 2, 3, Bow
(W twirls R face under lead hands)

A FAST WALTZ

CHEERI WALTZ

By Jim and Ginny Brooks,
Alderwood Manor, Washington

Record: Windsor #4653 — 45 r.p.m.

Position: Partners facing, M's back twd COH, both hands joined

Footwork: Opposite throughout, steps described are for the M

Introduction: Wait 2 meas, then balance apart and together.

Meas

1-4 Balance Away; Wrap; Wheel Around; Spin Out;

Step bwd away from partner on L ft twd COH on L ft, touch R toe beside L ft, hold 1 ct; keeping M's R and W's L hands at waist height, raise other joined hands to make an arch under which W takes three steps, L-R-L, to make a $\frac{1}{4}$ L face turn moving twd COH to end facing RLOD while M takes 3 steps, R-L-R, to move twd wall, keeping W on his R side and turning $\frac{1}{4}$ R to face RLOD, to end with arched arms dropped to waist height in front of W, M's R arm around W's waist holding her L hand, both facing RLOD, M nearest wall; in "wrapped" position starting M's L ft, partners wheel $\frac{1}{2}$ CW with three steps to end facing LOD; releasing M's L and W's R hands and moving down LOD in three steps, M's R-L-R, W spins out in one complete R face turn while M walks alongside, to end in OPEN dance pos facing LOD with inside hands joined;

5-8 Step, Swing, —; Face, Touch, —; Side, Behind, Side; Front, Touch, —;

Step fwd in LOD on L ft, swing R ft fwd, hold 1 ct; step fwd in LOD on R ft turning $\frac{1}{4}$ R to face partner, touch L toe beside R ft, hold 1 ct while taking butterfly pos; "grapevine" down LOD by stepping to L side on L ft, step on R ft XIB of L, step to L side on L ft; step on R ft XIF of L, touch L toe beside R ft, hold 1 ct.

9-16 Repeat action of meas 1-8 except to end in CLOSED dance pos, M facing wall;

17-20 Balance Bwd; Waltz Turn (R); Waltz Turn (R); Pursuit Waltz (Fwd);

Bal bwd twd COH on L ft, hold 2 cts; start R ft and do two R face turning waltz steps down LOD making a $\frac{3}{4}$ turn to end with M facing LOD, still in CLOSED pos; start R ft and do one waltz step fwd in LOD;

21-24 Pursuit Waltz (Fwd); Waltz Turn (R); Waltz Turn (R); Twirl (To Open);

Start L ft and do one waltz step fwd in LOD; start R ft and do two R face turning waltz steps down LOD, making one complete rotation to end with M facing LOD; as M steps R-L-R alongside down LOD, W makes a $1\frac{1}{2}$ R face twirl under her R and M's L arm in three steps, L-R-L, to end with partners in OPEN pos facing LOD;

25-28 Run, 2, 3; Step, Swing, —; Woman Reverse Roll; Step, Touch, —;

Start L ft and take 3 short running steps fwd in LOD; step fwd on R ft, swing L ft fwd, hold 1 ct; using the momentum of joined hands swing bwd twd RLOD, W makes a full L face roll down RLOD with 3 steps, R-L-R, to end facing LOD, while M steps bwd in RLOD on L ft turning $\frac{1}{4}$ R to face wall, step fwd twd wall on R turning $\frac{1}{4}$ R to face RLOD, closes L ft to R to take CLOSED dance pos facing RLOD; step fwd in RLOD on R ft, touch L toe beside R ft, hold 1 ct;

29-32 Waltz Turn (R); Waltz Turn (R); Waltz Turn (R); Step, Touch, —;

Starting bwd in LOD on L ft, do 3 R face turning waltz steps down LOD making $1\frac{1}{2}$ turns to end facing LOD; step fwd on R ft turning $\frac{1}{4}$ R to face wall, touch L toe beside R ft, hold 1 ct;

PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES

Ending: On third and last sequence, do only 2 R face turning waltz steps during meas 29 and 30, turning $\frac{3}{4}$ to finish facing wall; during meas 31 and 32, W makes a slow R face twirl under her R and M's L arms progressing down LOD while M walks alongside; partners acknowledge as music retards and ends.

CONTRA CORNER

MARIE'S FAVORITE

Suggested record: Folkraft 1505

1, 3, 5, etc. active and cross over before dance starts

Actives balance the girl below (8 ct balance)

Then circle three around you go

Actives balance the gent below (8 ct balance)

Then circle three again you know

Active couples go down the middle

Turn, come back, stay with the fiddle

Cast off, the ladies chain

Chain them right back home again.

MORE OF THE TRADITIONAL, THE OLD AND THE SIMPLE

Here are five dances you may have forgotten or, perhaps, never used. Thanks to you out there we're beginning to get additional material to run in these pages. So many have said that this sort of thing is filling a big void in their collections so we'd like to thank all of you who take the time to share your old-timers. Editor.

ANOTHER TWO-COUPLE FIGURE

AROUND AND THROUGH

First couple out to the couple on the right
Go around that couple to the outside ring
Now through that couple and the
center couple swing

First couple moves over to face couple number two. They separate with the man going left and the lady right around and behind couple two where they meet and then walk together splitting couple two until they're in the center of the square where they swing.

Now through that couple to the outside ring
Around that couple and opposites swing

Retracing their steps after finishing their swing, the active couple splits couple two. Reaching the outside of the square they separate, the man going left and the lady right around the couple until they are again facing them in the center of the square. Man number one swings lady two & lady one swings man number two.

Put her on the right and form a ring

Circle to the left with the pretty little thing.

Now break that ring with a corner swing

From this point circle four and do-si-do, or do-pas-o or have couple number one leave couple number two and move on to the right to repeat the action with couple number three.

OLDIE THAT NEEDS LOTS OF ROOM

WEATHER VANE

First and third bow and swing

Promenade the outside ring

Go all the way around, here's what you do

Head out to the right with a right and left thru

After reaching home positions couple number one faces two and three faces four, on the diagonal, to do a right and left thru.

Turn her right around and a right and left back

Two ladies chain on a heel and toe

Chain right back and don't be slow

Now do-sa do into a line

Individually each person does a do-sa-do, passing right shoulders with the one directly in front of him. Go about $\frac{3}{4}$ around each other without turning until each person is touching left shoulders with the one he is working with. At this point all eight should be in one line with the dancers facing in alternate directions. Hook elbows in one straight line. A lady will be at each end of the line ready to move forward. Next four lines are optional patter.

Turn that line like a weather vane

Box the compass and brace the main

It's cloudy in the west and it looks like rain
Keep on turning till you're home again.

Keeping the line as straight as possible, move it 360° around until it reaches starting spot.

Now see-saw 'round as you were before

Join hands and circle four

With the same person they did a do-sa-do with, each dancer does a left shoulder repetition of this until the two face each other. Then each couple circles four with couple they're facing.

Circle four and you don't be late

Head men break and you make it eight.

POSITIONING IN A SQUARE

ARKANSAS TRAVELER VARIATION

First and third bow and swing

Promenade the outside ring

Go all the way around with the pretty little date

Get back home and you don't be late

Active couples promenade all of the way to the right around the outside of the square. Inactive couples move in a bit so that the actives have more room to move.

Same two couples go out to the right

With a right and left through

Couple number one faces two and three faces four. Couples are working on the diagonal with one and four forming a line and two and three forming another.

Turn right around and a right and left back

Same ladies chain go two by two

Chain right back as you used to do

Face that same couple

Turn the opposite lady with your right arm 'round

Still working in couples the men turn their opposite lady full around with a right forearm.

Partner left with a left arm 'round

Each person returns to turn partner with a left forearm.

CORNERS all with a right arm 'round

Now, breaking away from the two couple operation, everybody goes to his corner in the square and turns with a right forearm.

Back to your own with a left arm 'round

All return to partners in the square and turn with a left forearm.

Now promenade your corner when
she comes down

This can be repeated once more for the heads and then twice for the sides until all have partners again.

RIGHT & LEFT THRU & LADIES CHAIN DRILLS

THE H

(Right and Left Through Along the Line)

First old couple bow and swing

Go down the center divide the ring

And four in line you stand.

The active pair goes down the center of the set, and splits its opposite couple. The lady turns right and the man turns left and they both go around one to end in a line of four.

It's forward four and four fall back
Now forward four and four stand pat

The line of four stops in the middle of the square between the inactive two couples.

Sides right and left through along the line

Couple two and four do a right and left thru on either side of the line, the man going on one side and the lady on the other to meet their partner at the end of the line for a regular courtesy turn.

It's a right and left back you're doing fine.

Side ladies chain thru the center of the four

The line of four make an opening in the center either by moving a step directly to the side or by having the two dancers at the right end in the line take a step backward and the two at the left in the line step forward. Ladies two and four start a chain by going on the right side of the line, meeting each other with a right hand and walking by in the center of the line and continuing along the left side of the line to be courtesy turned by their opposite man at his home.

Chain right back as you were before.

Just repeat the action to get to own partners.

Now the center four will circle four

Once around that purty little ring

Get back home and everybody swing

Allemande left, etc.

Here's another oldie to the tune of "Marching Through Georgia" sent in by Alex Walker, Burnaby, B.C. Editor.

MARCHING THROUGH GEORGIA

Record: Windsor 7112 or by dropping Part A use Imperial 1169.

Part A

Allemande left with your left hand and a right hand round you own

Allemande left that corner again and on the way you roam

When you meet your honey boys, just promenade them home

'Cause that's the way they do it down in Georgia.

8 beat pause

Part B

First old lady promenade the inside of the ring
When you get to your old man just give him a great big swing

Everybody turn to the right go marching round that ring

Just the way they do it down in Georgia

Everybody turns right in single file and puts right hand on the left shoulder in front of them.

Hip! Hip! Hurrah! Let's go the other way

Everybody turns left and goes back the other way with left hand on right shoulder in front of them, we hope.

Hip! Hip! Hurrah, go back the other way

When you get to your back door everybody swing

Just like they do it down in Georgia.

SEQUENCE: Repeat B using second old lady, then opener and eight beat pause, then B using third old lady, then fourth old lady.

BREAK THE WAVE

By Gordon Blaum, Miami, Florida

Allemande left your corner maid

Come back one and promenade

One and three wheel around and right and left thru

Then half sashay, do si do across the way

All the way around to an ocean wave

Balance forward and balance back, Box the gnat

Do a right and left thru then pass thru

On to the next with a right and left thru

Then half sashay, do si do across the way

All the way around to an ocean wave

Balance forward and balance back, Box the gnat

Do a right and left thru turn this gal don't fail

Cross trail to a left allemande . . .

SINGLE TROT

By George Elliott, Van Nuys, Calif.

Forward eight and back with you

One and three right and left thru

Side ladies chain across

Head gents take your partner and your corner

Forward six and back you trot

Pass thru — a single bow knot

Right hand over — left hand under

Now — a left allemande . . .

ABLE & BAKER (Monkey Biz?)

By Gordon Collins, Mill Valley, Calif.

First and third swing and sway

Two and four half sashay

Heads to the center swap and swing

Face the middle and pass thru

Split the sides both turn right

Down the middle with a Dixie chain

Both turn left and gone again

Lady 'round two, gent 'round one

Forward eight and back in time

Face the middle of your own line

Dixie chain on the double track

All four gents you turn back

Allemande left . . .

WHISKIT

By Bob Dennington, San Diego, Calif.

Head gents swing your corner girl

Go up to the center back to the world

Pick up two, make lines of four

Forward eight and back once more

Forward again, pass thru

Arch in the middle ends turn in

Right to the opposite box the gnat

Right and left thru the other way back

The same two ladies chain

Then pass thru and split those two

Into the middle and face those sides

Circle four you're doing fine

Side gents break and make two lines

Forward eight and back with you

Forward again, right and left thru

Turn on around and square thru

Three-quarters round that great big land

Find your corner, left allemande.

SQUAREDIVIDE

By Andy McKinven, Dearborn, Mich.

First and third a right and left thru
Same ladies chain that's what you do
Heads forward, half square thru
Right and left thru with the outside two
Dive thru, square thru, have a little fun
Separate go round one, into the middle
Left square thru $\frac{3}{4}$ do
Right and left thru with the outside two
Dive thru, half sashay, pass thru
Circle four with the outside two
Ladies break to lines of four
Forward and back on the old cowhide
Pass thru, lines divide
Dixie chain, you're gone again
On to the next, two ladies chain
Chain 'em back and roll promenade
Original partner

SQUARE-THRUAMMA

By Jim Knudson, Hayward, Calif.

Heads go forward back with you
Forward again, square thru
Four hands around is what you do
Split those two go round one
Into the middle, box the gnat
Face those two, right and left thru
Full turn to the outside two
Inside arch, outside under
Square thru three-quarters do
Right, left, right, and split those two
Line up four as you always do
Forward eight and back in time
Just the ends face down the line
Center four half square thru
Right and left thru the outside two
With the gal in front, left allemande . . .

(Give Them Time, continued)

To be strictly technical and geometrical, the caller should allow a prescribed number of beats, or steps to the music, to elapse after each command so that that movement can be performed by the dancers. But the caller knows that no two groups of dancers have the same capacities, faculties, intelligence or physical abilities to execute the same movements within the technically prescribed times.

The use of the prompt or command with or without fill-in patter is no different today than it was before the use of patter was injected. The dancers dance to the command — not the patter. The command must be so spaced as to permit flow. If the caller find the dancers standing waiting for the prompt, he has used too much patter since the last prompt. If they are behind him, he has used too little patter.

What are the circumstances under which a call is made? The caller desires to conduct the floor thru a certain pattern or dance. He has

not memorized his call, because no patter call, as such, should ever be committed to memory and then recited by rote. The beauty of the patter call is its flexibility and its adaptability to any floor of dancers. The caller has determined the ability of his dancers after the first couple of tips, and thereafter he adjusts his patter to fit the *dancers'* timing.

The *dance movement* should be learned by heart. The order in which the command calls are to be given should be learned, but not the rhyming patter, as fill-in for timing.

Every caller develops his pet command-rhyming words to be used in his patter:

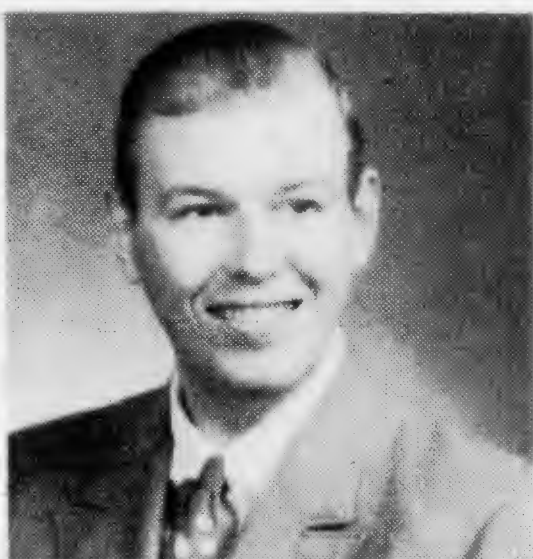
Promenade	—	maid, shade
Right	—	night
Left	—	heft, set
Corner	—	on her
Grand	—	land, hand
Sashay	—	way, sway
Ring	—	swing, wing
Thru	—	two, do
Chain	—	cane
Around	—	town, down
Floor	—	more, sore
Line	—	fine
Star	—	bar, car
Gnat	—	that
Flea	—	me, see
Thar	—	star, far
Clutch	—	much
Divide	—	glide.

There are two aspects to the use of patter. Some patter may precede the command, while other patter follows the command. This is sometimes referred to as leading or trailing patter.

The command words should be spoken with utmost clarity and emphasis, while the patter need be nothing more than rhythmic articulation.

The commands must be so *spaced* that each movement can be performed comfortably by the dancers. This is so much a part of the dance that to ignore time for execution of movements destroys the very heart of square dancing.

The use of patter, whether clever, rhythmic or rhyming, is a yard stick by which a caller's skill may be reckoned. Patter's principal facet is its timing control, long or short, between commands.



Lloyd Litman — Cleveland, Ohio

THE UNIQUE combination of a fine sense of timing, a musical background which goes back even before his high school days, and one of the most exceptional of minds in the geometrics of square dancing makes Lloyd Litman a popular caller in the Cleveland-Akron area. From childhood Lloyd was encouraged to sing and harmonize with his father and later he continued his musical interest by playing trombone in his high school band.

Lloyd was first exposed to square dancing while in the Navy at a USO function in Chicago in 1944. Upon returning from the service, he started square dancing at the YMCA in Akron. After about one year of dancing, Lloyd found himself behind the "mike" trying his hand at calling and teaching. He was encouraged by experienced callers and especially by the program director at the "Y."

Each activity opened up a broader field in dancing. His interest became so keen he was soon attending folk and square dance camps where he acquired knowledge and love of nationality dances, such as English country, contra and old-time American couple dances along with the more intricate square dance material. By 1956 he found he could make calling his full-time profession.

Lloyd calls regularly for 20 clubs in his area so his square dance calendar is well-filled without his ever leaving home, altho' on rare occasions he will accept an "outside" date. He often calls or dances on one of Ohio's most popular T.V. shows, "R.F.D.", where square dance groups are featured. With such a full schedule Litman still makes time for the Akron Workshop, which he and Will Orlich conduct.

Lloyd met his wife, Myrtis, at a folk dance class he was instructing at the YMCA and she, too, soon became interested in all phases of dancing. They were married in 1951 and are now the parents of three daughters.

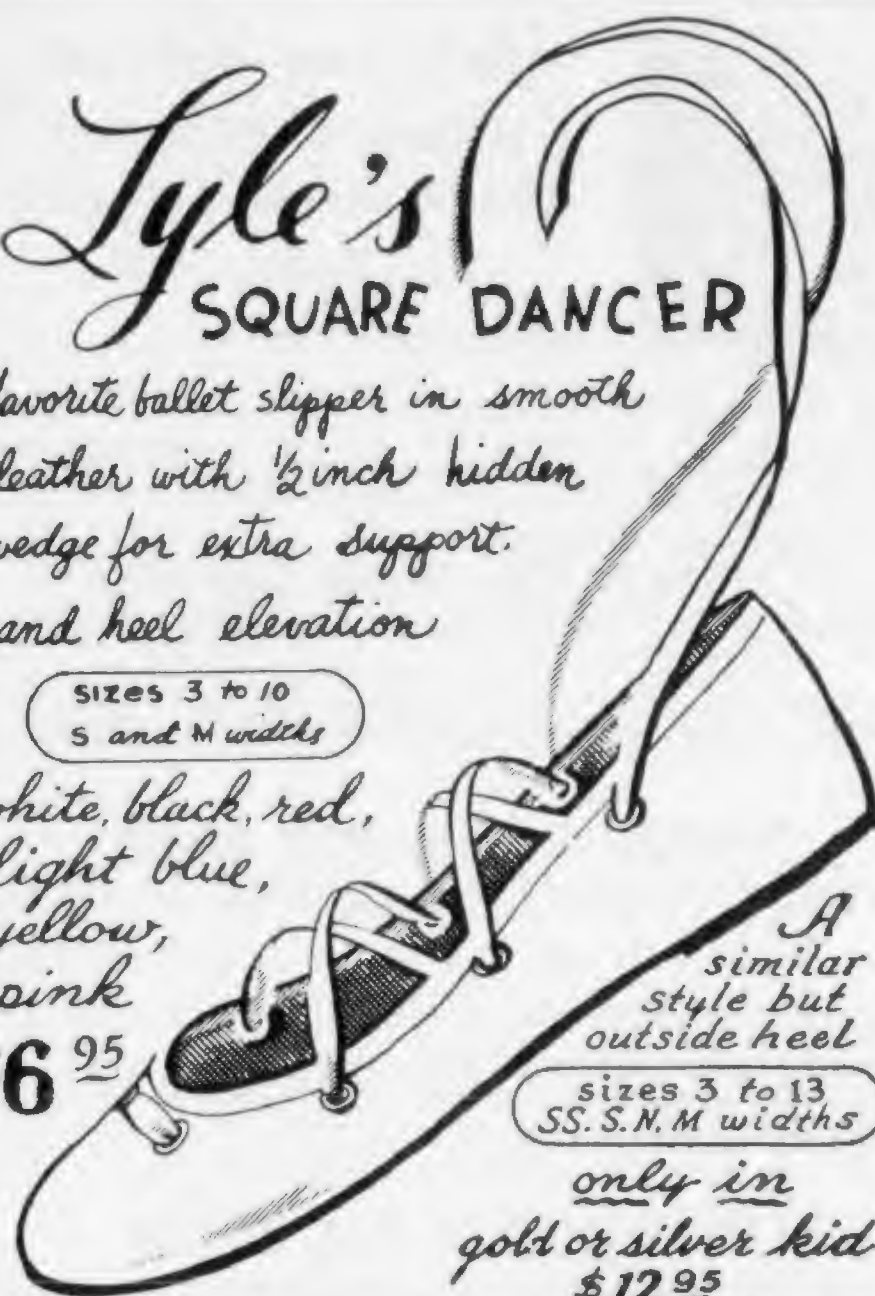
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THERE'S ROOM FOR BOTH

Quoting a square dancer who gets around a lot, "The fun of going to a *convention* is seeing all of your old friends; the fun of going to a *summer camp* is the anticipation of making new friends."

LOS ANGELES T.V. SHOW

A one-hour square dance show has made its appearance on the T.V. screens in Los Angeles, California. The show appears every Thursday

at 8:30 P.M. on station KTTV, a prime hour and a popular local station. Each week two different callers are featured and dancers come from four different clubs each week. Round dancing is also presented, in addition to various "gimmick" games participated in by the dancers, which add a fillip to the proceedings. Associated Square Dancers have taken on the tremendous task of co-ordinating this show which is a sponsored one with Ben Hunter, popular radio personality as M.C.



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Photo by C. L. Kinter

Bill and Janis Johnston — Skippack, Pa.

PAGING THE ROUNDANCERS

BILL JOHNSTON used to belong to a bicycling group who were such a congenial lot they sought further means of mutual recreation and decided upon square dancing. Bill was the only one who had ever square danced so he was "it" as teacher. With the Woodhull Victor album on one side and the Loy Columbia on the other, Bill made out pretty well but when the group knew both albums forward and backward, Bill was forced to learn some calls. By 1944 he and Janis were teaching and calling for other groups and in 1953 they bought a 70-acre farm and converted the wonderful barn to square dancing.

From square dancing as a base more and more rounds were included in Bill's program from information he was able to glean during his required business travels. He brought spirit and proficiency back with him and together the Johnstons taught their groups this added material. In 1954 they organized the Lochwood Round Dance Club for those who wanted to go beyond the "square dance" level. After this a number of other round dance groups sprang up in their area and they were happy to have had a part in encouraging them.

Because of business, civic, family and recreation interests, the Johnstons cannot devote their entire spare time to squares and rounds but nevertheless they have attended United Squares Institute for four years; Florida Sunshine Squares for two years. They've assisted at three of the Atlantic Conventions, the National Convention at Louisville and all of the Chicago Internationals except the first. They're members of the Dance Leaders of Delaware Valley and Bill is an honorary member of the Chicago Area Callers' Association.

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(Letters, from page 6)

enough to practice it. Second, I've considered it "fad-ish," unnecessary and a waste of time. If I chose to show off, it will be in a manner of dress or *accepted* styling and not in a manner that may be either uncomfortable or confusing to others . . .

Ross Callahan
Jeffersonville, Ind.

Dear Editor:

As much as I love square and round dancing, which my husband and I have been happily

pursuing for many years, I do believe that there is a danger of exaggerating its value as a builder of co-operation and understanding. In some clubs, some charter members are blindly committed to the status quo, change is frowned upon, and the renegade member daring to espouse change is also frowned upon. Where is the co-operation when these members insist that they alone know what is good for their club?

Rose Doan, Silver Springs, Md.

Here, we believe, is one more case for leadership. The average dancer is in this activity for

(More letters page 42)

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#839 "PRETTY BABY" / "OH LONESOME ME"

#840 Same as #839 with calls by "Jonesy"

#841 "YANKEE DOODLE" / "NEW HEART

OF MY HEART"

#842 Same as #841 with calls by "Jonesy"



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THE NOMADS

By Fred Ogilvie — Rio Vista, Calif.

I am a construction worker and live in a trailer. We move about on the job all the time and quite often, so we do not stay in one place long enough to join a club and stay with it. We have 4 or 5 pins from clubs that we have joined and had to leave. So, we have been thinking for a long time — why don't we form a club of our own with others in the same pickle as we are.

While at the Golden State Round-Up in Oakland last spring we ran across three other couples whom we have known for some time and who move about as often as we do. We got our heads together and decided on the spot to form a sort of impromptu club called the Nomads. There are no officers, no dues (as yet) and no by laws (as yet). The only stipulation is that whoever wants to belong must be a trailerite who has no other permanent residence and moves around in doing his job. Retired folks who move around just to see the world at their leisure are also eligible.

The entry fee into the Nomads is to buy a pin. These pins are quite plain, of bakelite,

with black and white letters. We have one square now to start things off and we will be glad to hear from others interested. Write me at Box 454, Rio Vista, California.

GEMS FROM THE OTHER PUBLICATIONS

(Gerald Black in Battle Creek (Mich.) Area Square Dance Assn. Bulletin—February 1959)

"REPORT TO BCASDA STOCKHOLDERS, or 'What were the returns on your \$2.00 (membership) investment?'

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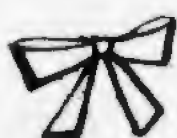
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Box 5425, Lake Street P. O.
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(Letters, Continued)

the dancing fun and friendship. When he's brought into the picture to try to decide on standardization or style it's like a doctor asking his patients for advice. Cooperation and understanding can be achieved on a dancing level where an atmosphere of friendship is allowed to predominate and where controversy is relegated to the smallest of groups who will unselfishly decide on policy. Editor.

Dear Editor:

Many thanks to Sets in Order for giving Alaska an opportunity to "sound off" and be recognized in your very acceptable monthly publication. We are indeed appreciative of your timely articles on square dancing and make every effort to form our squares to retain current trends and acceptable methods, as you so often relate in articles and editorials. The very fact that there is such a publication for all square dancers is indeed appreciated here in such a remote area, where direct contact with the life line of square dancing would be lost were it not for Sets in Order ... We do indeed profit from your efforts.

Bob Vogt
Anchorage, Alaska

Thank you sir. Editor.

Dear Editor:

... First off, let me express our opinion about the superiority of Sets in Order over other dance publications. We read it cover to cover the day it arrives and get to the new rounds as quickly as possible ...

Roy W. Belz
Richmond, Va.

Dear Editor:

... Don't ever falter in keeping up this great magazine that has come to be relied upon so much by callers and dancers across the nation!

Howie Davison
Newcastle, Maine

Dear Editor:

... There have been too many local (T.V.) programs that give false impressions ...

In my opinion, to educate the people to the type of square dancing that is being done around the country in thousands of clubs, the other extreme will have to be met in the background of the program. By this I mean a country background. Give it a city background, forget the turkey-in-the-straw music and use

more popular modern music (such as the singing calls) . . .

I also think Round Dancing would add a lot, because it actually brings a lot of popular music and ballroom into square dancing . . .

I hope someone gets behind this idea and doesn't let it drop. For just a suggestion, what about getting such a person as Pat Boone interested in some way in such a program? . . .

Ardis Nichols
Dubuque, Iowa

A show presently being sponsored in the Los Angeles area perhaps comes closest to what you have in mind. The format includes both squares and rounds with excellent contemporary square dance music and top flight calling. Perhaps your idea of a personality such as Pat Boone with a strong, non-dancer appeal may not be too far fetched. Editor.

Dear Editor:

Thanks, thanks, thanks for the terrific article (SIO, June, 1959) on methods of getting publicity for Square Dancing. I've been publicist for our club for three years now and am still learning new angles every day. Your article is certainly a wealth of information . . .

Ted Hastings
Renton, Wash.

Dear Editor:

. . . Your Workshop is invaluable to the caller interested in maintaining variety, yet with a limited amount of time which can be devoted to square dancing . . . There must be many callers like myself who appreciate your efforts.

Ed Michl
Coshocton, Ohio

Dear Editor:

. . . We have some wonderful young couples and the club is doing very well. In fact the whole square dance picture is picking up in our area. Childress is the hub town for 4 different neighboring towns. Each place is only 30 miles from us. There is a good club going in Memphis; Wellington has reorganized, also Quanah. So all in all the picture is looking better for future dancing in the years to come.

Vernon and Eva Lee Eubank
Childress, Texas

Dear Editor:

I have noticed the introduction of a strange little step in the square dancing in Los Angeles recently. It is almost a series of little "pushes" instead of the smooth shuffling step that we are used to, and seems most evident in the

(Continued on page 46)

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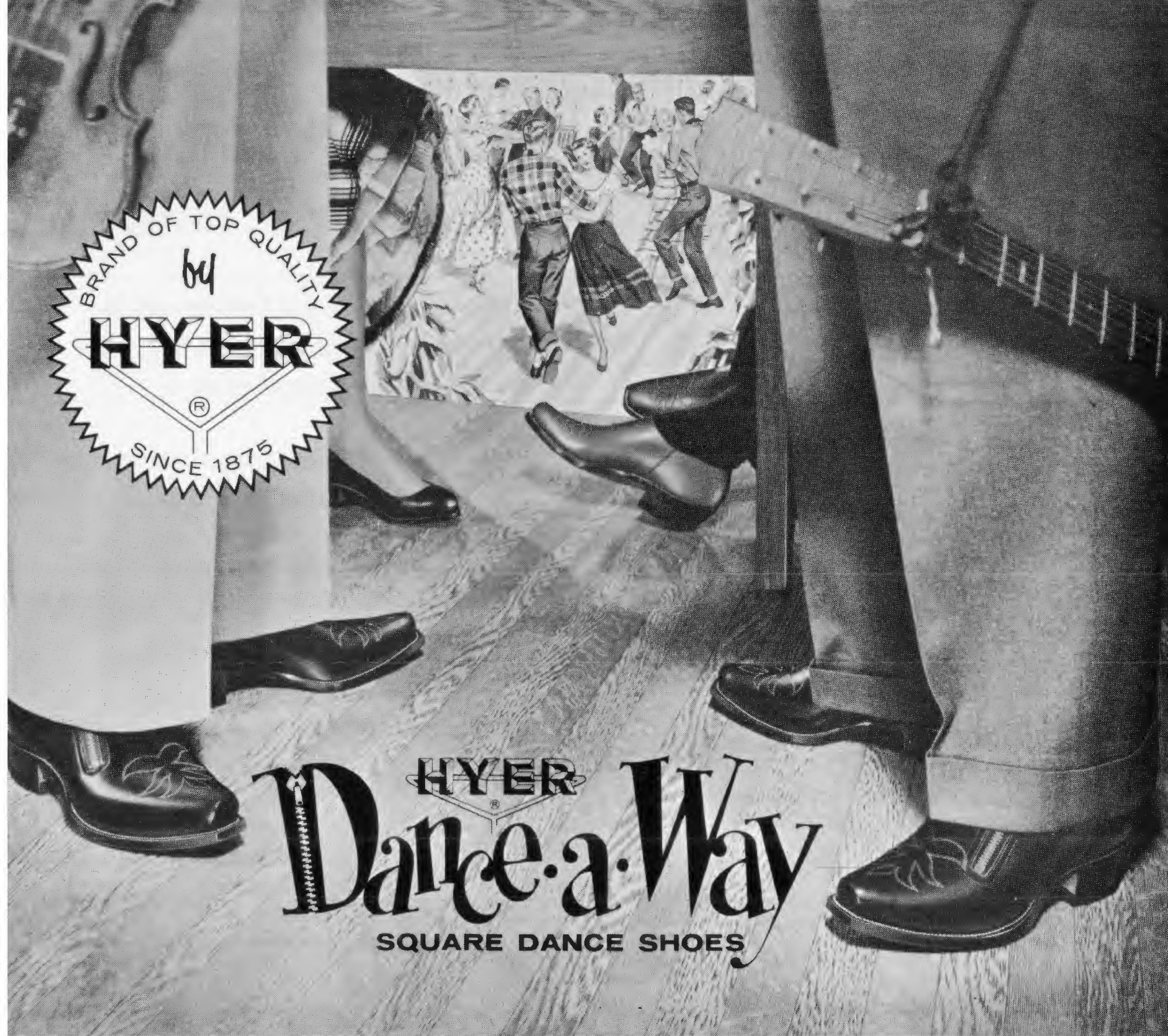
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ladies' dancing. We were taught a gliding shuffle step, almost as if we were sliding over eggshells and this new development is a puzzling one... Anybody know where it comes from?

Mona Bell
 Los Angeles, Calif.

We're not sure just what you mean unless it's a form of two-step. At one time most of the dancing in Texas was done to a two-step rather than a shuffle. However, the tempo of the dancing was slower and the step was smooth. Texas, for the most part, has dropped the two-step and it would surprise us if California has picked it up.
 Editor.



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Dear Editor:

... I would like to tell you the method that the Jacks and Jills of Willmar and the members of the Circle 8 Club of Mankato, have used in helping (my husband) with his beginners' classes.

Members from each club volunteered to attend the classes on the evenings when time permitted. The officers arranged to have at least three couples present at each class session. In the event that the squares were all filled with the exception of one couple, these

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three couples were there to complete the square. Consequently no one needed to sit on the side lines and feel that he was missing the opportunity to learn new patterns and figures.

These helpful friends to square dancing mingled with the class members and changed so often the beginners did not know they were dancing with "experienced" dancers. There were rewards for both groups of dancers—fine new friendships and interesting experiences...

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GEMS FROM THE OTHER PUBLICATIONS

(Walter Meier in The Midwest Dancer, Des Plaines, Ill. — January 1959)

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The Washington Area Square Dancers' Co-Operative Assn., sponsors of the 3rd and 4th Atlantic Conventions, will hold their First Annual Spring Festival on March 24-26, 1960! The Sheraton Park Hotel, Washington, D.C., will be the Festival site and on the staff will be Jim Brower, Al Brundage, Ed Gilmore, Les Gotcher, Johnny LeClair in the square dance department; Manning and Nita Smith, Jim and Ginny Brooks for the rounds. For information contact Al Forrester, 1619 Burnwood Rd., Baltimore 12, Md.

SQUARE GEM

We have a club here where a member has to bring a door prize that has to be demonstrated by the winner. It might be a household gadget (watching a man demonstrate a potato peeler is something!) or it might be a book, from which the winner reads a poem. The possibilities offer a real challenge to the imagination. It has added a looked-forward-to moment of fun to the end of the club dance when the members are having their coffee and cake. —Louise Gleason, San Luis Obispo, Calif.

GEMS FROM THE OTHER PUBLICATIONS

(John Bernier in Square Dancers' Grapevine, Billings, Mont. — February, 1959)

... "Square dancers are friendly people who will go out of their way to do a favor, locate a square dance, or even organize one for a visitor. They are polite and considerate, and perpetuate many of the little but important courtesies which are so often lost in this nervous age of fission, fusion, rockets and satellites.

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(Vince Spillane in Let's Go Square Dancing — Sydney, Australia, Jan.-Feb., 1959)

... "Talk about Square Dancing being in the doldrums is dangerous and wrong. The trend cannot be gauged on the result of any one club — every club has a falling off at some time or another. With sensible planning and enthusiasm there will always be Square Dancing — so let's get off to a good start by saying — 'Square Dancing's Fine in '59'."

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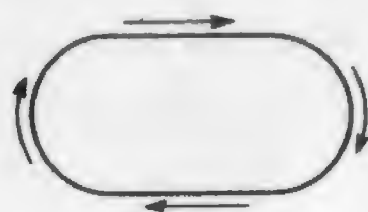
ROUND DANCE ABBREVIATIONS AND SYMBOLS

For those of you who asked for them and for those "new" readers of Sets in Order who missed them before, here is a list of the most widely accepted abbreviation symbols used in round dance instructions. Much time and space can be saved in the written instructions by the careful use of symbols and abbreviations for key words. It is felt, however, that abbreviations should be kept at a minimum and that there is less possibility of misunderstanding when the words are spelled out.

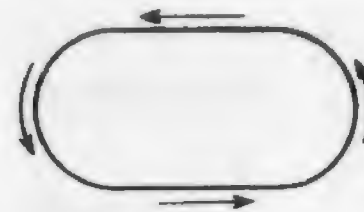
& — And	Intro — Introduction	RLOD — Reverse line of
Apt — Apart	L — Left	<i>Dance</i>
B&C — Bow and Curtsy	LF — Left foot	R/D — Am. Round
Bal — Balance	LOD — Line of <i>Dance</i>	<i>Dance(ing)</i>
Bwd — Back or backward	M — Man, man's, men	SD — Square Dance(ing)
COH — Center of the hall	Manuv — Maneuver(ing)	St.Pos — Starting position
CP — Closed position	Meas — Measure(s)	Swd — Sideward
Cpl — Couple or couples	Mvt — Movement	Tog — Together
Ct — Count or counts	Opp — Opposite (foot or	Twd — Toward
CW — Clockwise	hand)	Vine — Grapevine
CCW — Counterclockwise	Pdb — Pas de Basque	Wt — Weight
Diag — Diagonal(ly)	Pos — Position	W — Woman(en)'s
Fig — Figure	R — Right	XLOD — Across Line of D
Ft — Foot	Rev — Reverse	XIB — Cross behind
Fwd — Forward	RF — Right foot	XIF — Cross in front

Symbols

RLOD
(Clockwise around room)



LOD
(Counterclockwise around room)



- | | | | |
|---|---|---|--------------------------------------|
| / | End of first half of a count | ; | End of a measure |
| , | End of a count | — | Hold or wait during count or measure |
| : | Colon means more than one measure. It usually follows a generalized cue | | |

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The Veteran's Auditorium, Des Moines, Iowa, site of the 9th National Square Dance Convention.

Photo by Scarpino Bros.

ALL WHEELS ROLL TO DES MOINES FOR THE 9th ANNUAL NATIONAL SQUARE DANCE CONVENTION — JUNE 9-11, 1960

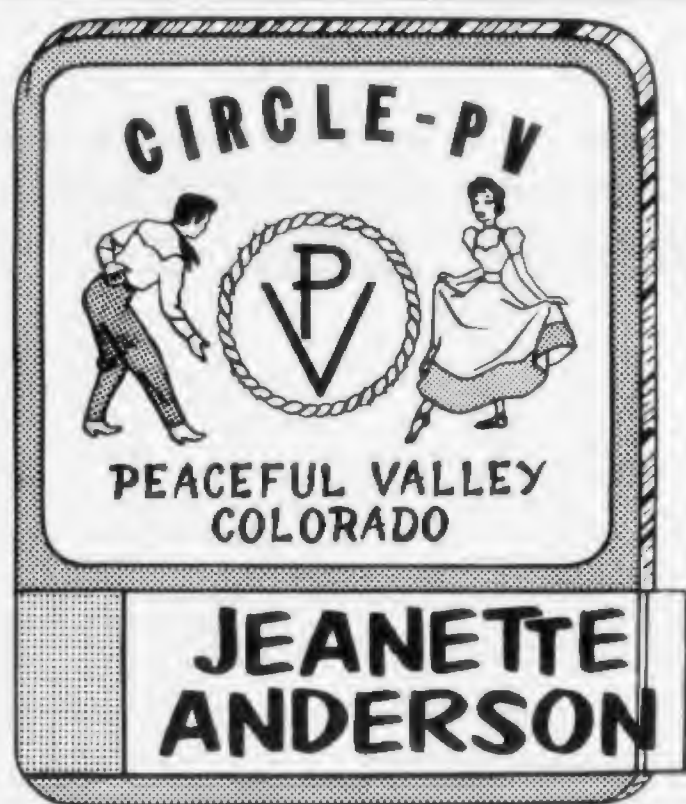
THE BEAUTIFUL new Veteran's Auditorium in Des Moines, Iowa, will be the site of the 9th Annual National Square Dance Convention — June 9-11, 1960. The building was completed in 1955 and is completely equipped to serve the thousands of people who

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(Continued on page 54)



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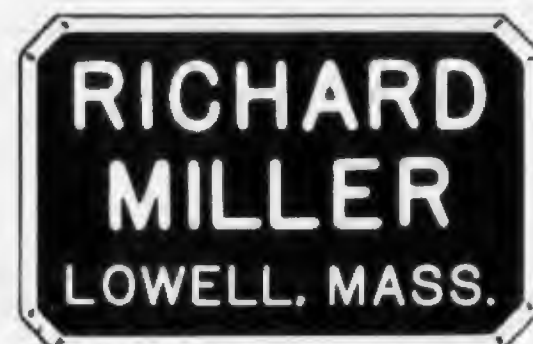
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(Des Moines, continued)

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GETTING THERE IS HALF THE FUN

Dorothy Tokarchuk — Mt. Vernon, Wash.

We have had many interesting experiences in getting to square dances. First of all, when we lived in Montana we drove 115 miles one way just to dance with the clubs we joined. We almost always drove down and back home the same evening. Then, one May we went to the Colorado State Festival in Boulder, realizing when we left home that we would have to drive the whole 900 miles home in one day.



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We did — but promised ourselves we wouldn't try it again.

Back about five years ago when my husband Chuck was still working shift work we managed our roughest trip. We wanted to attend a festival in Billings, 350 miles away. Chuck worked four to midnight the Friday night before and when he got off shift we left home. We drove all night, one driving while the other slept. This might not have been too bad but before long it started to snow and the roads got icy so we had to drive slower. We got into

Billings at 8:30 Saturday morning, with 8" of snow on the ground.

The first thing we did was stop and put on the chains. We went to a motel, changed into square dance clothes and danced from 10 A.M. to noon, from 2 to 5 P.M. and went to the evening dance at 8 P.M. Then we sneaked away around 11:30, went to bed for 6 hours, got up and drove the 350 miles home so that Chuck could be back at work at four Sunday P.M. to work another 4 to 12 shift. We had a wonderful time.

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S.I.O. X2113—HOPPIN' SATAN/TEXAS GALLUP — hoedown instrumentals

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S.I.O. X3109 — NANCY WALTZ/WHO'S SORRY NOW? — round dances

(Joe Lewis, continued)

just as surely — by placing the selection of new material in the hands of a sensible caller who used only that number which suited the vast majority of the members.

This is no dreamy unrealistic plan. It is practical and down to earth and could be adapted by any club immediately — and if they did, look at the advantages.

At last we would be able to do what other activities do — we could say “Yes! I can teach you to dance in fourteen weeks and it will be 85% guaranteed for two years.” We could say “Sure, if you must drop out for six months, please come on back — your reflexes may be a little slow like in any sport, but you will enjoy most all of the dances the first night back.”

And say, when you did accept a new basic it would be a good one. Why? Because you, the members, would not trade in the one to be dropped unless the new one was obviously better.

What About Newcomers?

Could people who had fourteen lessons join your club without fouling it up for half of the season? They sure could.

Would about 10 or 15 percent of the members be dissatisfied, thinking that you should dance a larger vocabulary? Yep, but look at the beauty of the situation. Instead of brain washing the caller, as they do now, into chasing away half of the other members with wild calling — they themselves would have to leave and the club would remain practically intact.

It would even be possible to properly advertise a dance; not with vague categories like high, low, medium, but with a list of basics which are to be used without teaching. With such advertising a dancer would know what to

expect. He wouldn't get in over his head nor would he have to go wading when he really wanted to swim. (With abbreviations such a list is quite possible even on tickets.)

A word now to that group of dancers for whom I work — the hobby dancers — the enthusiastic — the highly informed. I wouldn't deny you your type of dancing fun. I actually want your fun to grow and to point out a system which in the long run will make your group larger. In the past, you have been fighting nature by trying to teach every beginner what you want him to know. Please just lay off and let ordinary dancing grow to many times its present size and the group of enthusiasts will grow in proportion.

Exclusive Groups

In all other business and pleasure there are those who want their portion served differently — swankier, faster, of higher quality. This is true of cars, houses, food, vacations, etc., and it comes under the heading of special services — services not suitable to mass consumption. Your dancing is in this category. Please handle it in like manner. Get together with those of similar desire and dance — but pay the bill yourself as you would in any other field. Handled this way — I'm with you — but invite one dancer or accept one member who can't enjoy your fun, so that his dues will lower the amount of your own — and you've lost me. It isn't fair.

A word to club callers who say that it is very hard to stay up with all the new words. Do you realize that most of the men who write new basics are essentially novices and many have less experience than you yourself? Use your own ideas. Do you realize that about a half a dozen people write most of the danceable material — particularly that which lasts — and that not one of them has ever written a



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new basic? Do you realize that in the search for variety the easiest, cheapest form is a new basic and shows the least possible amount of effort on the part of the writer and the caller? In the game of writing a new basic is like lowering the net to three inches in tennis.

Variety can be achieved in a dozen ways, any one of which adds joy for the dancer. Go to a clinic directed by a qualified caller and check on the other ways. You'll get more joy out of improving your delivery.

To those callers who are dedicated to entertaining only the most proficient of dancers — you've never been a successful club caller as described and therefore should limit your advice to those interested in the same field. Please don't make suggestions for clubs. Follow this advice and you will protect your own source of supply.

In our dancing we have perhaps been rushing from one thing to another — not taking time to find all of the beauty of any one. This brings to mind something that happened to me on one of several flying trips I made which carried me halfway around the world. Except for refueling we were in the air almost fifty

hours. When flying in an easterly direction the sun would rise so fast that you could actually see it changing position and the same was true of the sunset. From a plane sunsets are very beautiful but in the case described it was over too soon. However, when we flew in a westerly direction the sunrise and the sunset went on and on — we actually hung on, reluctant to let go until the very last moment.

If I may include you in a wish for the future, I'll wish that we dance, play, work, or better yet, *live* in a more westerly direction.

NEWS FROM OREGON

A chuck wagon breakfast was held at Boots & Sandals Square Dance Barn, Cottage Grove, on July 18, just prior to the take-off of the steam train carrying passengers to the old ghost mines of the Bohemia District. The train stopped over at Culp Creek for free square dancing and fun. The train trip was a revival of the old excursions which used to run on Sundays, taking city folks for a day's outing in the country

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OVERSEAS DATELINE

Wiesbaden, Germany... On May 1 Mac McGuire, Ralph Hay and Tex Hencerling of the Kuntry Kuzins went to London, England to do a little square dancing. They danced with the Stanmore Whirlaways in Wealdstone, Middlesex, where Wally Spratt was caller and Colin Walton called a tip or two, as well. On Saturday evening the trio went to the May Roundup Dance sponsored by the Up To The Center Square Dance Club with caller John

Vear as M.C. During "tea breaks" the visitors had a chance to get better acquainted with their English friends, including Viv Cannon, president of the British Assn. of American Square Dance Clubs. Quoting Mac, "The last thing I remember was running for a bus with a double handful of fish and chips — smoking hot, too... I was bushed for sure but I would be glad to do it all again."

The Wiesbaden Kuntry Kuzins were asked by Roger Curtis of the Embassy at Bonn, Ger-

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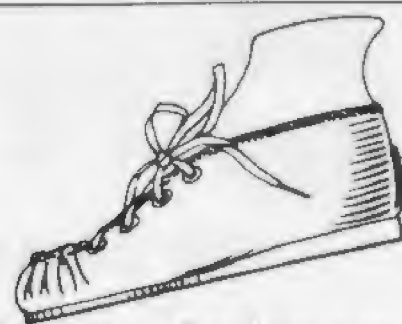
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many, to furnish four squares of dancers at the International Trachtenfest (Costume Dance) at Niederbreisig on June 28. Several countries were represented, including some of those behind the Iron Curtain. Here was an opportunity to show *them* some of *our* dancing.

Plans are being finalized by Freddie Sahl, President of the European Association of American Square Dance Clubs for the Labor Day Round-Up in the Kurhaus, Wiesbaden on September 5-6. Kuntry Kuzins will be the host club.

Hanau Hayseeds planned a tip-top program for the 4th of July Jamboree in the spacious conference room of the Dunlop Rubber Co. near Pioneer Kaserne in Hanau.

The Hahn Hicks 'n' Chicks held a fine bar-b-qu-then-dance on May 30 at Hahn Air Base, Germany. Those students of Tex Hencerling have developed a real "gone" club. Rain caused the whole party to be moved into the school gym rather than at the Rod & Gun Club as scheduled.

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Certainly one of the youngest square dance callers in the country must be 10-year-old Flora Ann Jelencsics of Oneco, Florida. Flora Ann is an A student in the 5th grade and received her calling instruction from veteran Frank Smart. Flora Ann has called, among other spots, at the Bradenton and Sarasota Trailer Parks. Her fresh and pretty face is pictured herewith.

STATE FAIR SQUARE DANCES

The 2nd Annual State Fair Square Dance will be held at Governor's Hall, Sacramento, Calif., on Sept. 4, co-hosted by the Associated Square Dancers of Superior California and the Callers' Workshop and featuring 4 callers from the surrounding area. These callers are Arnold Wirtz, Hugh Burns, Bob Jeffords and Dick Houlton. M.C. for the first half of the program will be George Smith; for the second half, Ira Samuels. Floyd and Jeanne Johnson are Genserson Chairmen, with Em Wallace representing the Callers' Workshop.

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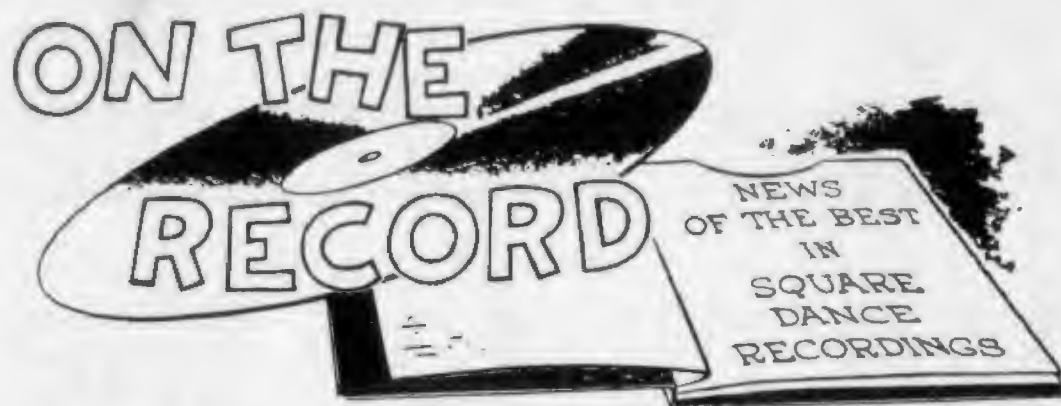
King of the Newcomb portable sound system line and mark of the top professional caller is the TR-1656M-X4 that includes a 56 watt amplifier, GE high fidelity magnetic cartridge and preamplifier, inputs for three mikes, and new, super-efficient 60 watt dual cone loudspeakers that give you much more coverage than the most powerful sound systems available to you before.



New amplified monitor, Model M-9, lets you listen to the music while you call without interference from your own voice. Includes a 10 watt amplifier, 9" oval, dual cone speaker, its own tone and volume controls.

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With fall dancing again in full swing, here are some of the new square dance releases:

BLUE STAR — #1534 Chasin' Women, called by Andy Andrus, flip. #1535 If The World Keeps On Turning, called by Marshall Flip-po, flip is instrumental.

GRENN, INC. — #12007 Settle Down/Square Dance Sue, called by Ronnie Schneider; #12008 is inst. #12005 Split Square Thru Workshop/Grenn And Bear It, called by Ronnie Schneider. #12006 Ontario / Hot Pepper — hoedowns for use with #12005.

OLD TIMER — #8141 & S 8141 Battle Of New Orleans, Bill Castner calling, flip inst. #8142 & S 8142 Hi Neighbor, Bill Castner calling, flip is instrumental.

SETS IN ORDER — #X-3109 Nancy Waltz/Who's Sorry Now? (rounds). #4007 Long Playing — Let's Square Dance, with Bob Ruff calling.

SUNNY HILLS — #AC 3154S While We're Young/ #3154S0 Rock-A-Way Waltz (round dances). #AC 155S & SO Who Wouldn't Love You?, called by Bub Ables, flip inst. **SWINGING SQUARE** — #2304 Lady Of Gibraltar, caller is Clarence Lank. #2305 For Love May Come, caller is George McNabb, flip is instrumental.

SQUARE GEM

One of the cleverest invitations we have ever received to a square dance party was in the form of the front page of our local newspaper which regularly prints square dance news by Bud and Jean Boden. The Bodens and their friends, the Shopes, were combining to toss a square dance party for their friends and had a special front page run by the paper giving the party news in bold type, details in the story itself. This was outlined by a heavy black line and the initials R.S.V.P. in the same bold black were hand-printed on. Needless to say their party got a big play with such an imaginative start.

—Hugh Macey, Bath, Ohio

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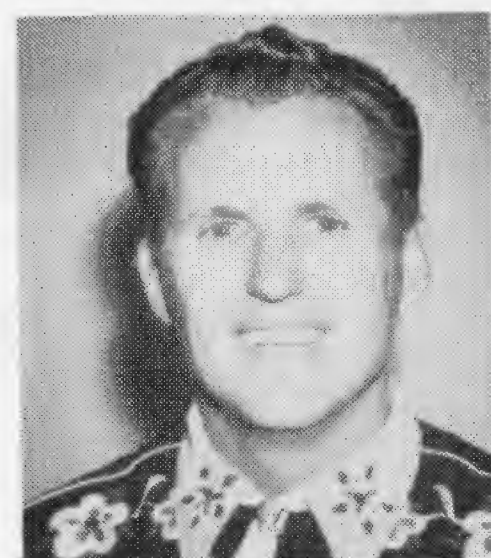
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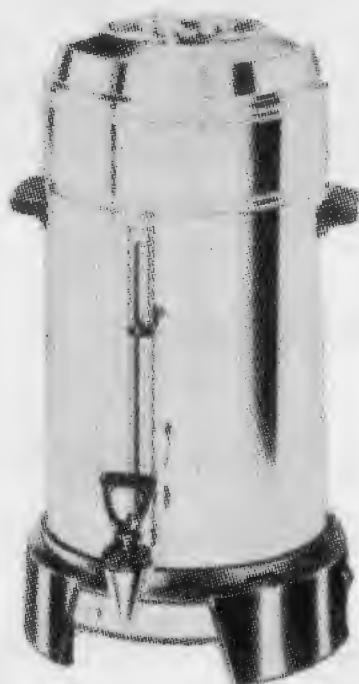
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